JANUARY 15, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Bruno of Hollywood, N. Y. C.

EDWARD DUDLEY

American Heroic Tenor of Concert and Opera

20 CENTS

Return
of

Marion Talley

SOPRANO

Management

COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System
Division **METROPOLITAN MUSICAL BUREAU**
113 WEST 57TH STREET - - - - - - NEW YORK CITY

• A NOTE ABOUT MISS TALLEY •

MARION TALLEY will return to the concert platform next spring or summer under the direction of F. C. Coppicus and F. C. Schang of the Columbia Concerts Corporation, who were her managers at the time of her sensational debut at the Metropolitan Opera House.

After history-making successes in both opera (she made her debut at the Metropolitan Opera House at the age of nineteen) and concert, the Missouri-born soprano unexpectedly announced her retirement when she had been before the public less than three years. Save for some radio appearances and a motion-picture musical, she has been living quietly at her home in Beverly Hills, California. Despite her retirement, Marion Talley kept up her interest in music and through the years continued active study. Since last summer she has been under the tutelage of Maestro Alberti de Gorostiaga.

THESE THREE MEN HAVE FAITH IN TALLEY

F. C. COPPICUS

"Miss Talley's voice has matured while retaining its natural beautiful quality throughout all of the registers. The voice has grown in richness and color, and there is an added emotional content not evident when she was a young girl. Her studies under Maestro Alberti de Gorostiaga, whom I regard as one of the foremost authorities on voice culture, are in evidence in her production and interpretation."

ALBERTI DE GOROSTIAGA

"Hers is a warm soprano, one of the most beautiful voices I have ever heard. I am delighted with her musicianship. Her powers of interpretation seem to be a natural gift. The progress made by Miss Talley is due to her artistic abilities. I predict a brilliant career for her."

F. C. SCHANG

"Based on the thrushlike beauty of her voice, her emotional development and growth in artistic stature, I am confident that she will reclaim the position she voluntarily abdicated."

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Fille du Regiment Scores Hilariously At Metropolitan

Donizetti Opera, Wtih Pons and Baccaloni, Restored in Novel Modern Investiture

Closing the fourth week at the Metropolitan, Donizetti's La Fille du Regiment (Daughter of the Regiment) came to life again on Saturday afternoon, Dec. 28, after being away from this stage for about twenty years. The plot of the work is inconsequential, has comical as well as dramatic and sentimental scenes, and musically represents Donizetti not quite at his best, but nevertheless as the creator of some tuneful and sparkling episodes.

The chief character of the libretto is Marie, a vivandiere adopted by her regiment, who later turns out to be the daughter of a marquise, and marries her sweetheart, a peasant metamorphosed into an officer of grenadiers. Marie has to be an attractive and lively young miss in order to make the role plausible, and that is why Lily Pons was selected to sing it; also because the vocal measures require much light lyricism and many moments of agile coloratura.

Pons Triumphs in Title Role

The Pons participation resulted in a complete triumph for that popular soprano. She looked the picture of youth in face and figure, she wore most fetching military garb as the regimental ward, she acted with unceasing verve and humor (and also managed to play the drum very well) and sang pleasingly and

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ANNUAL BOOKING ISSUE

RESERVATION NOTICE

The Musical Courier's Annual Booking Issue, to be published on February 1, 1941, will again be strictly limited in size. Under no circumstances shall we permit the Booking Issue to exceed 144 pages, in conformity with our policy of providing a compact, readable, easy-to-handle annual reference issue.

To avert repetition of last year's experience—we were obliged to decline more than twenty pages of advertising—may we urge you make space reservations at once, by wire or letter?

Cooperation Between Arts Urged At Cleveland Teachers' Meeting

By ROSA H. WIDDER

CLEVELAND, O.—A fanfare by a brass choir marked the opening of the 62nd annual convention of the Music Teacher's National Association. The most brilliant array of leaders in all fields of the musical profession made this a most memorable occasion. More than 1,200 delegates and members attended. For the first time the American Musicological Society joined the M.T.N.A., the National Association of Schools of Music and the Phi Mu Alpha Fraternity in their annual meetings.

DR. GLEN HAYDON, newly elected president of the M. T. N. A.

The Ohio Music Teachers' Association, Mrs. Margaret McNeill of Dayton, president, together with the Cleveland Women's Music Teachers' Club, Mrs. Charles Schneider, president, and the Cleveland Musicians' Club, Frank Hruby, president, sponsored a festive reception to all delegates who met old and new friends in a pre-convention event.

Among the luminaries attending and

(*Please turn to page 12*)

Native Scores Are Featured in Lively Hollywood Season

Lionel Barrymore Among New Composers for Orchestra — Faust Staged in Novel Style

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

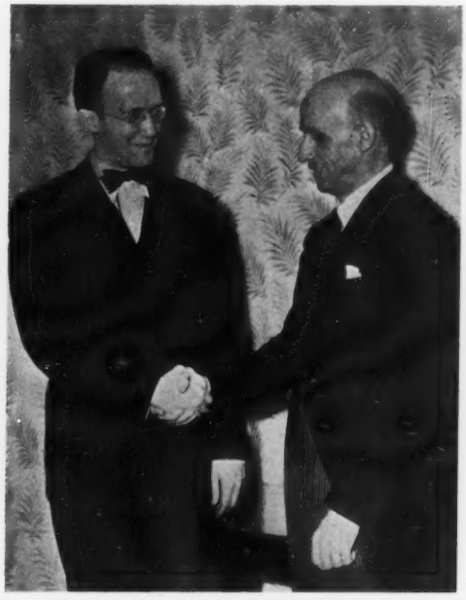
A magnificently played program marked Bruno Walter's final appearance as guest conductor of the Philharmonic Orchestra in the Philharmonic Auditorium Dec. 19. Walter has demonstrated a truly great mastery of his art in each of his performances here, while his training has left its mark on the orchestra in the improved quality and tone of the string section.

He gave a completely delightful rendition of the Mozart D major ("Haffner") Symphony, with strong dynamic contrasts and liveliness of spirit. A suite of five numbers from Korngold's incidental music to Shakespeare's Much Ado About Nothing were done with deft polish and meticulous attention to detail which gave sparkle to their whimsical character. The composer was brought to the stage and warmly received. A beautiful reading of the Mahler first symphony was imbued with palpable affection and delivered with sincerity.

Faust Staged by Southern California Association

Faust can be Mephistopheles' opera when the performer is strong enough to

(*Please turn to page 26*)



Larry Gordon Photo

EDWIN McARTHUR and DIMITRI MITROPOULOS

in the green room at Carnegie Hall. Both conductors are guest leaders of the New York Philharmonic this season, Mr. McArthur leading the Pension Fund concert on Jan. 22 and Mr. Mitropoulos having just completed a month's engagement. The former was also guest director of the Minneapolis Symphony while the Greek leader was in New York.

Toscanini Leaving NBC?

The Musical Courier is told exclusively that Toscanini will not resume his contract with NBC at the expiration of the present season. The source of the information is highly placed, and adds also that there is a possibility of a renewed future connection between Toscanini and the New York Philharmonic after the maestro spends some time in guest conducting, including activity in Buenos Aires.

Photo by De Bellis Studios

HELEN JEPSON DONS CRINOLINE

as Manon, which the American soprano added to her repertoire this season at the Chicago Opera where she sang the role twice. Miss Jepson also sang the title role in Martha in a new English version with the Chicago forces, and was heard as Violetta in La Traviata. With the Metropolitan Opera this season the soprano has appeared as Mélisande in Debussy's opera.

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Metropolitan Revives Gay Daughter of the Regiment

(Continued from page 3)

deftly, though with a few technical flaws due probably to premiere nervousness. Altogether the idea of the management to restore La Fille as a vehicle for Lily Pons is a truly fortunate one, and some stimulative enjoyment is in store for those who hear this Donizetti opus during the remainder of the season.

Baccaloni an Amusing Sulpice

Salvatore Baccaloni scored strikingly as the sergeant, Sulpice, what with his broad comedy effects, vocal command and fine ability to combine tone and shading with every sort of mood. He is unquestionably a remarkable artist and an invaluable addition to the Metropolitan forces.

Raoul Jobin (who sang Pelleas the previous week) did the tenor role of Tonio and put vigor and verity into his performance. Irra Petina, now developed into an expert character actress, registered pronounced success as the Marquise de Berkenfeld. Others engaged in the opera were Maria Savage and Messrs. D'Angelo, Engelman and Oliviero. Gennaro Papi conducted with warmth and finesse.

Scenically and as to costumes and stage direction, La Fille du Regiment was a delight, and did high credit to director Edward Johnson and everyone else connected with this colorful and vivacious piece of production.

Faust Makes Seasonal Bow

A lethargic delineation of Gounod's masterpiece was the Metropolitan's Christmas present to New York. Nicola Moscona substituted for the indisposed Norman Cordon, who was to have sung his first Mephistopheles, and gave a stodgy and undiabolical delineation if occasionally adequately sung. Jussi Bjoerling, in the title role, did the best singing of the evening. Helen Jepson was a naïve Gretchen, seemingly not in complete accord with the requirements of the role. Leonard Warren was capable as Valentin and Helen Olheim not in her best form as Siebel. The only member of the cast apparently happy in her assignment was Thelma Votipka. Wilfred Pelletier conducted without undue enthusiasm and not always in agreement with his singers. The audience, in holiday mood, seemed satisfied.

Glamorous Tristan Cast

The now familiar but always inspiring glamorous cast that makes Tristan and Isolde perhaps the supreme operatic achievement at the Metropolitan these days once more effected its appearance at the performance of Dec. 27. There were the great pair, Melchior and Flagstad, and their outstanding co-artists Kerstin Thorborg and Messrs. List (Marke), Huehn (Kurvenal), Emery Darcy (Melot), Laufkoetter and Gurney.

Each time this reviewer hears Melchior and Flagstad in those roles, the impression is gained that they never previously were so wonderful, but the truth really is that they always rise to supreme heights in Wagner's epical masterpiece of romantic passion. Veritable storms of applause showered the two singers after each act.

Thorborg's resourceful acting and lovely second-act singing, List's fine delivery of his noble music, Huehn's touching portrayal and feeling vocalism, and the informed, authoritative and imaginative conducting of Erich Leinsdorf completed the elevated experiences of this memorable evening.

There is just one criticism: At the end of the second act, why doesn't Tristan shield Isolde with his cloak, as Wagner's stage directions command? Instead, as done the other evening, Brangaene merely wraps a veil around Isolde's head. The new bit of business is no improvement.

Stella Roman's Debut in Aida

Rumanian soprano Stella Roman made her first bow to a Metropolitan Opera audience on New Year's Day, when she took the title part in Aida, with Martinelli as her *vis-à-vis*.

It never is quite fair to judge a singer from a single operatic role, and therefore a complete estimate shall be reserved until after the newcomer has effected further local appearances. Suffice it to say that she so far reveals a voice of agreeable quality, a good sense of Italian vocal style, and professional knowledge of the requirements of acting. Miss Roman was well received by her listeners.

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LILY PONS and SALVATORE BACCALONI

in Miss Pons' dressing room at the Metropolitan Opera before a performance of The Daughter of the Regiment. Both artists will appear in the Free Milk Fund for Babies benefit performance of this Donizetti work at the Metropolitan on Jan. 25.

Photo by Daguerre, Chicago

HERMAN DEVRIES,
dean of American music critics.

Devries, Dean of Critics, Speaks on Metropolitan Broadcast

Herman Devries, who is 82, dean of American music critics, and formerly an operatic singer, returned to speak in the intermission broadcast at the Metropolitan Opera performance of Tannhäuser on Jan. 3. As a singer, he had been heard on the same stage about forty years ago, when the company included Sembrich, Schumann-Heink, de Reszke and other stars.

For a quarter of a century the critic of the Chicago Herald-American, Mr. Devries still writes reviews regularly, sometimes dictating these. His wife, a noted voice teacher, and his son, René, associate editor of the Musical Courier, are prominent in Chicago musical life. His mother, the late Rosa Vanos Devries, was a noted soprano who first came to America in 1858 and sang such florid roles as Lucia and Gilda at Niblo's in New York.

Herman Devries, born in New York, thus absorbed the lore and routine of opera houses from his early youth. He studied in Europe, his teachers including Bizet. Making a career as an operatic bass, he sang at the Paris Opéra and Opéra-Comique and also at Covent Garden, and was engaged in 1898 by Maurice Grau to sing the role of Mephistopheles in Gounod's opera in New York. Mr. Devries has been a resident of Chicago since soon after the turn of the century. He is a Chevalier of the Legion of Honor.

Germaine Lubin "Detained" in France

Germaine Lubin, French dramatic soprano, engaged by the Metropolitan to sing the role of Alceste, has notified the management that she will be unable to leave occupied France.

London's Historic Music Buildings Bombed

LONDON.—A recent victim of a severe incendiary bomb attack on London was the Guildhall School of Music. It suffered injury with the historic Guildhall from the fire which devastated parts of the City, or financial center.

On another occasion a bomb fell near the Queen's Hall and blew out most of its windows. A Bach concert scheduled for the following Saturday afternoon, it was feared, would have to be postponed, but repairs were made in time for it to take place. B. D.

Composers' Theatre Movement Proposed

National Committee of League of Composers Announces Plan for Countrywide Productions

Formation of a new "Composers Theatre" movement, to aid in establishing American opera throughout the country, was announced by the National Committee of the League of Composers, which met for the first time in New York on Jan. 4. The League aims to sponsor the production of "dramatically effective plays with music, rather than conventional opera," according to its spokesman.

Musicians will be invited to submit outlines of proposed stage works, and a commission will be awarded for the most promising. Production at first "will be through the channels by which the little theatre movement was developed," and a number of colleges, conservatories, and small drama groups have already been enlisted as possible production centers for works requiring small orchestra.

"It is hoped that the lead of the League will be followed and that the producing agencies and other organizations will also commission new works," Douglas Moore, who delivered the report on this subject stated. "Eventually it is expected that professional opera companies devoted to the performance of modern works will come into being, once a substantial repertoire of good stage works has been developed."

Aaron Copland, who spoke on the subject of assisting composers through the medium of the League's National Committee, suggested that writers of music "make a more concerted effort to take part in the nation's musical life, and that they act in an advisory capacity to schools, symphony orchestras and opera company boards."

Lazare Saminsky, in a report on introducing contemporary music into the musical education process, discussed the advisability of encouraging music teachers "to begin by giving their pupils compositions more or less in the classic mode, with mere suggestions of modernism, and proceeding from there to more advanced works."

In the election for four members of the National Committee of the League of Composers, Virgil Thomson, Elliott Carter, and Henry Cowell were chosen on the first ballot, with several composers tied for fourth place. Mr. Thomson having declined, the second ballot brought the election of two additional members, Walter Piston and Darius Milhaud.

Among those taking part in the voting were:

Marion Bauer, John Alden Carpenter, Aaron Copland, Henry Cowell, Howard Hanson, Richard Hammond, Roy Harris, Edward Burlingame Hill, Werner Josten, Ernst Krenek, Otto Luening, Darius Milhaud, Douglas Moore, Harold Morris, Walter Piston, Karol Rathaus, Lazare Saminsky, William Schuman, Arthur Shepherd, Leo Sowerby, William Grant Still, Randall Thompson, Virgil Thomson and Bernard Wagenaar.

Grand Opera Choral Alliance Dissolved

The Grand Opera Choral Alliance was dissolved on Jan. 15, and its 200 members will join the American Guild of Musical Artists, according to recent announcement. An agreement reached between the two organizations provides that the guild will take over the contract between the Alliance and the Metropolitan Opera, which extends to 1942. The choral organization has been in existence for 27 years, and has regularly supplied the Metropolitan and other opera choruses. The agreement was reached through the American Federation of Radio Artists, an affiliate of the guild. This season the Chicago Opera Company also signed chorus contracts with the guild for the first time.

JARMILA NOVOTNA IN INFORMAL CONCERT

at the Dalton School, New York, during a visit. Among the "audience" was her daughter, Jarmila, Jr., seen at the left. The Czech soprano of the Metropolitan this month in addition to her operatic engagements, which included her first Metropolitan appearance as Manon on Jan. 10, will be heard in concert at Newport, R. I., New York City, Salem, Mass., Asheville, N. C., Greensboro, N. C., and Lakeland, Orlando and Dayton, Fla.

Barbirolli Conducts on Coast During Month Holiday

John Barbirolli, conductor of the New York Philharmonic-Symphony Society, conducted the Ford Sunday Evening Hour orchestra on Jan. 5 in the second of two engagements. He also directed the Dec. 29 concert. Mr. Barbirolli, accompanied by his wife, is on a two-month holiday. On Jan. 10 he led the San Francisco Symphony Orchestra for the first time. On Jan. 14 he conducted the first in a series of seven concerts by the Los Angeles Philharmonic Orchestra appearing that night in San Diego, on Jan. 24 in Pasadena, with Jascha Heifetz as soloist; on Jan. 30 and 31 in Los Angeles and on Feb. 4 in Santa Barbara.

On Feb. 13, Mr. Barbirolli returns to his New York post and, except for two programs, when Walter Damrosch leads a concert version of his opera Cyrano, will remain for the rest of the season, concluding on May 4. Dimitri Mitropoulos and Bruno Walter are guest leaders of the Philharmonic during his absence.

JUSSI BJOERLING,

lyric tenor of the Metropolitan Opera, will be under the management of the Metropolitan Musical Bureau for season 1941-42, according to an announcement by F. C. Coppicus and F. C. Schang of that bureau.

Lurgan Awards £2,500 for Melba Memorial Design

MELBOURNE, December 30.—Arthur Murch, Sydney painter and sculptor, has won a prize of £2,500 presented by Lord Lurgan, the English singer who toured Australia recently, for the best design for a sculpture relief for Sydney Town Hall as a memorial to Dame Nellie Melba. The prize comprises the proceeds of Lord Lurgan's tour.

Murch's design, symbolizing musical art and song, is composed of simple formalized figures set in an architectural frame. Lord Lurgan was a student of Melba's.

Photo by William M. Rittase

THE ACADEMY OF VOCAL ARTS PRESENTS HAYDN'S THE APOTHECARY.

Pictured are (top) Blakely Ritter as the Apothecary; Robert Davis as Mengone; Doris Blake as Grilletta. Stage settings were designed by H. A. Condell. Stage direction was by Benno Frank.

Nordoff Opera to Be Premiered by Academy of Vocal Arts

PHILADELPHIA.—Paul Nordoff's one-act opera, The Masterpiece, commissioned by the Academy of Vocal Arts, will be presented at the academy on Jan. 24 under the direction of Vernon Hammond, executive manager and music director of the school. All of the participants are students at the academy, including John Lawler, now a member of the Chicago Opera after having won a competition in which more than 600 took part.

Appointment of Benno Frank as stage director for the season has been announced. Prof. Frank is stage director of the American League for Opera, professor of operatic staging at the New York College of Music, and professor of theatrical sciences at Scranton University.

The Academy of Vocal Arts this season has presented Haydn's The Apothecary and Hindemith's Hin und Zurück in a double bill for the Octave Club of Norristown, Penna., and on its own stage in Philadelphia. Hindemith's novel opera was later given at Bryn Mawr College, while The Apothecary was repeated at the academy, and a performance of Pergolesi's La Serva Padrona presented for the Young Musicians' Musicales at the Ritz-Carlton in this city.

Hanson to Inaugurate Annual Native Composers' Series

ROCHESTER, N. Y.—Dr. Howard Hanson and the Rochester Civic Orchestra will inaugurate the annual American Composers' Series on Jan. 21 with the regular symposium of American music for orchestras. Five sessions will be held, one of them a public concert, broadcast by NBC, on Jan. 22 and 23. The opening was delayed when Dr. Hanson was invited to conduct the Rochester Philharmonic Orchestra at the World's Fair. The original program will be carried out.

Melchior to Assist Chorus of New York Blind Institute

Lauritz Melchior, Metropolitan Opera tenor, again will assist the chorus of the New York Institute for the Education of the Blind at their Town Hall recital on Jan. 25. This is the second time Mr. Melchior has been guest artist.

A committee of artists sponsoring the event comprises Lily Pons, Jean Dickenson, Lotte Lehmann, Hilda Burke, Ilka Chase, Ellen Ballon, Ezio Pinza, Herbert Janssen, Friedrich Schorr and Mary Margaret McBride.

Ella Barnett Photo

NEWARK CIVIC OPERA COMPANY GIVES RIGOLETTO.

Principals in the performance heard recently, left to right: Claudio Frigerio, Laura Triggiani, William Spada, conductor; Michael Bartlett, Alexander Pernice, artistic director; Santo D'Alia, president; Jean Newman and Nino Ruisi. Mr. Bartlett appeared in this performance under the personal direction of Josephine Vila, Inc.

Plans Nation-wide "Candlelight" Series

A nation-wide series of her candlelight musicales, where, without the panoply of a concert hall but amidst intimate, attractive surroundings wherein her listeners may relax and devote themselves entirely to listening to music is the ultimate hope of Helen Schafmeister, American pianist.

Deserting a career as a concert pianist, which had taken her throughout the United States and into South and Latin America and had included appearances with orchestra as well as solo, Miss Schafmeister decided to test her idea "in the midst of the depression."

Starting in a private home, her annual series has grown so that she is now in her 11th year at the Waldorf-Astoria Hotel, New York, where she presents but three programs in her annual series.

"I looked at it from the other side of the fence, as it were, "Miss Schafmeister explained. "Although I had appeared in concert at Carnegie Hall after my Steinway Hall debut in 1930, I believed that there was an audience who would like intimate informality, within the cosy privacy of a home, and soon found my idea caught on. It became necessary to find larger quarters and so I moved to the Waldorf. There, we have a setting

Photo by De Bellis

HELEN SCHAFMEISTER

that has proved ideal, unlighted except for the candelabras and where audiences come solely to enjoy the music.

"Other cities have asked for these candle-light musicales and I have given them in Florida, Greensboro, N. C., Buffalo and many other localities and hope to extend them throughout this country and even in Latin America where I have many friends because my New York series has attracted them here."

American Music Stressed

Miss Schafmeister, keenly interested in American music, always presents one program by native composers. She also has an all-Spanish list, French-American program, in fact many combinations covering the entire field of pianistic literature. Born in Ossining, N. Y., Miss Schafmeister, while still a student at school, was named assistant to the head of the piano department. Later she studied with Adelaide Hamelin, William Barbour, Frank La Forge, Ernesto Berumen, Rosina Lhevinne and Katherine Bacon.

At her musicales, other artists often assist. Recently Alice Tully, soprano, was heard and on Jan. 15, Viola Wasterlain, violinist will be her associate.

"Audiences seem to have no preferences between instrumentalists and vocalists," Miss Schafmeister said, "so long as we maintain that intimate, charming mood which they seem to enjoy so much."

Carter Feted by San Antonio Club

Melchior Sings for Association of University Women

SAN ANTONIO, TEX.—John Carter, tenor, was presented as the first artist in the series of musical teas on the Tuesday Musical Club, of which Mrs. Hollis Bridgman is chairman and Mrs. James Calvert is vice-chairman. A well chosen program of early German, early Italian, French and English songs showed to fine advantage his lovely legato singing. A number of encores were necessary, so great was the appreciation of the audience. Sanford Schlussel, at the piano, gave fine support.

The American Association of University Women presented Lauritz Melchior. The groups of Swedish, Finnish, Norwegian, German, Danish and English songs were a rare pleasure. The closing numbers were two airs from Wagnerian operas which received tremendous applause. Many recalls and encores were necessary. Paul Ulanowsky played fine accompaniments and two groups of solos.

The San Antonio Symphony Society, Max Reiter, conductor, gave the second concert of the season with Leonard Warren, baritone, as guest soloist. The program opened with a splendid interpretation of Tchaikovsky's fifth symphony. Other well played numbers were Ravel's Pavane pour une Infante Defunte and Cailliet's Variations on Pop, Goes the Weasel. Mr. Warren's numbers were arias from operas by Verdi, Rossini, Wagner and Bizet, which showed his splendid dramatic ability. There were many recalls for conductor and soloist. At the close Mr. Warren had to give four encores. S. W.

RUGGIERO RICCI,

who recently embarked on a six weeks' nation-wide concert tour, examines his $35,000 Stradivarius violin. His first recital takes place Jan. 21, in Phoenix, Ariz., and thereafter, he will be heard throughout California. On January 26, he returns to San Francisco, after an absence of ten years. He made his debut there at the age of eight, at the Scottish Rite Auditorium.

Photo by Hellman

Raleigh, N. C., Holds Two-Day Bach Festival

Christmas Oratorio and Orchestral Program Given—Broadcast Heard

RALEIGH, N. C.—During the holiday season a Bach Festival here was enjoyed by a large quota of music lovers from central and eastern North Carolina.

An all-State orchestra, composed of artist players, conducted by Edgar Alden, was heard on Saturday evening.

The orchestral program included the Third Brandenburg Concerto for eleven solo instruments; air from Suite in D for string orchestra; B minor Suite for flute and orchestra, Earl Slocum soloist; and the tenor solo cantata No. 189, My Soul Praises and Glorifies, sung by John Toms, of the Philadelphia Opera Company.

Bach's Christmas Oratorio was given with orchestra in Raleigh Memorial auditorium, on Sunday afternoon, before 2,500, despite inclement weather. Dr. Harry E. Cooper, conductor, and Lillian Parker Wallace, pianist participated with a chorus of 80 voices. Choral numbers were well balanced and compared favorably with well known professional groups. The soloists, who gave their arias artistic style throughout, were Mary Louise Beltz, contralto, of New York and Baylor College music faculty; Mr. Toms, tenor, and Paul Oncley, baritone, member of the voice department of Woman's College, Greater University of North Carolina. The chorus included the Saint Cecilia Club and Men's Chorus.

The National Broadcasting Company carried a broadcast of the oratorio, with orchestra accompaniment, on over 130 stations the Saturday before the festival. Two short wave stations carried it to South America.

Dr. Cooper is dean of the North Carolina Chapter of Organists Guild; dean of music at Meredith College, Raleigh; director of Saint Cecilia Club; organist and choirmaster of Christ Church, Raleigh. Edgar Alden is head of the violin department at Meredith College and director and first violinist of the Raleigh String Quartet. ANNIE A. CORRELL.

Bouryanine in New York

Igor Bouryanine, Russian conductor and composer, is a recent arrival in New York from Europe.

Piatigorsky Plays With Detroit Men

Hannikainen Is Guest Leader—New Quartet by Goossens Heard

DETROIT, MICH.—Gregor Piatigorsky was featured as soloist with the Detroit Symphony Orchestra for its sixth concert of the season. With Tauno Hannikainen conducting, Mr. Piatigorsky and the orchestra performed the Schumann Concerto in A minor. The orchestra also presented the Vivaldi Concerto Grosso in D minor, Leonore Overture of Beethoven and the Sibelius First Symphony, played in commemoration of the seventy-fifth anniversary of the composer's birth.

The seventh concert of the Detroit Symphony, Mr. Hannikainen's second program as guest conductor, included the Concerto Grosso in D minor of Handel, Sibelius' tone poem En Saga, Strauss' Til Eulenspiegel, and the Symphony of Cesar Franck.

For its Pop Concert on Dec. 21, the orchestra was assisted by the Fisk Jubilee Singers with Mrs. James A. Myers, director, and with Victor Kolar as conductor.

The Detroit Chapter of Pro Musica, Inc., presented the Coolidge String Quartet in a concert at the Detroit Institute of Arts. The first part of the program featured the Quartet No. 10 (1940) of Darius Milhaud, which proved to be modern and interesting. The next number, also heard for the first time in Detroit, was the Quartet No. 2, Opus 59, of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. Likewise a 1940 opus, this had well-rounded thematic development through its four movements.

The Orpheus Club of Detroit sang at the Masonic Temple under the direction of Charles Frederic Morse. Included among its numbers was Pioneer's Vision by Ralph L. Baldwin, dedicated to the Orpheus Club on its fortieth anniversary this year and to its conductor. The club is planning another concert in the Spring.

Arthur diFilippi in Florida Sings for Musicians Club

MIAMI, FLA.—Arthur diFilippi, tenor, of the University of Miami faculty was guest artist at a benefit for the Musicians Club of America. Mr. diFilippi programmed arias from operas of Bizet, Lalo, Massenet, and Leoncavallo and selections from Lieder of Brahms and Schubert, and presented for the first time a song by the late Dr. Arnold Volpe, A Dream, which won favor for its beauty and the understanding interpretation which it received. Mr. Filippi was in splendid voice and delivered his splendidly arranged program with dramatic intensity. Evelyn Jones was the able accompanist and received approbation for her solo group.

Mr. diFilippi was soloist for the Friday Musicale recently when a large and appreciative audience heard him in an interestingly arranged and well presented program which included operatic arias, lieder, and shorter songs. N. M.

David and Clara Mannes Heard in Radio Interview

David and Clara Damrosch Mannes, founders and directors of the Mannes Music School, New York, now observing its 25th anniversary, were interviewed over Station WQXR on Jan. 14. Mr. Mannes is currently conducting the series of free concerts presented on Saturday evenings this month at the Metropolitan Museum of Art.

Laszlo Bartal, member of the faculty of the Mannes Music School, was accompanist for Viola Wasterlain, violinist, at the White House musicale on Jan. 8. Both artists will be heard tonight (Jan. 15) at Helen Schafmeister's Candlelight Musicale at the Waldorf-Astoria, New York.

Carrying the Dance of the U. S. to South America

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

"Dances aren't something that just happen," said Foster Fitz-Simons. "Most people, looking at the finished product, are seldom conscious of the work that goes into the making of them. You know, and I know, that literally months of training are necessary before any polish or continuity can be derived."

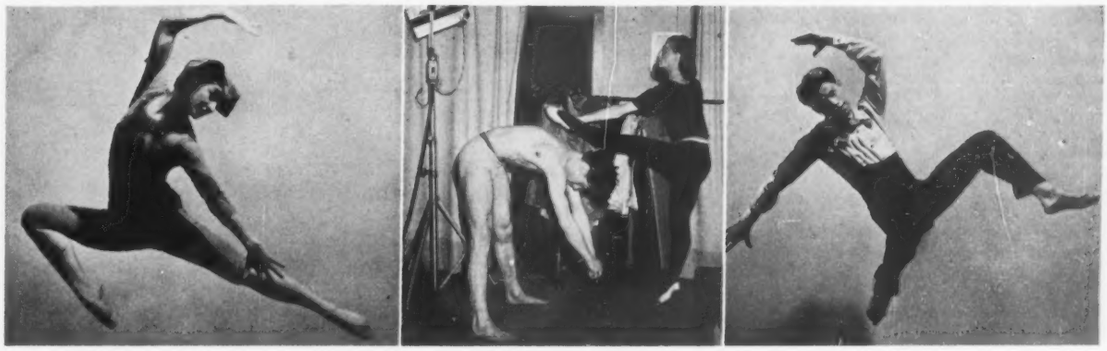
As proof of his thesis, he pointed to Miriam Winslow, who, with grim determination, was going through an elaborate dance, stopping every now and then to compare notes with her accompanist, Mary Campbell. "Goodness knows," he continued, "any dance requires thorough rehearsal, but right now even more work is required, because of our forthcoming trip to South America, and the necessity of working up six complete programs."

Were the programs going to cover a wide range?

"We think so," said Miss Winslow, who had overheard the question. "There are examples on the programs of the pure dance, such as one I have set to a Sonatine by Tcherepnine. There are pantomimes and conversation pieces, such as the Poulenc Pastorale. Naturally there will be examples of Spanish dances, set to music by Villa-Lobos and Chavez. American dances are popular in South America; we therefore have created a dance around Guion's Arkansas Traveller, and also dances to works by Joseph Wagner and Jess Meeker. We have other things—Arensky's Waltz, a Chorale by Bach, and so forth."

What about the medium: is it modern dance, pure ballet, or something between the two?

"The latter is more like it," said Miss Winslow. "We try to fuse ballet technique with what we consider the best elements of modernized choreography—all styled to meet our personal requirements. . . . We have our own methods of working, naturally. First the music that is best fitting to the central idea is selected. Then we do research work into all of the related arts of the period in order to obtain authentic costumes, colors, and approach. It takes months of work before a dance is really completed."



MIRIAM WINSLOW AND FOSTER FITZ-SIMONS
in two solo "flights" and "limbering up" in the studio.

But the end evidently justifies the means, for Miriam Winslow and Foster Fitz-Simons have achieved a reputation as one of the most artistic and accomplished teams that are at present before the public. Both of native American stock, they have been dancing together for three years. Miss Winslow, born in New England, was a star pupil of the Braggiotti-Denishawn School and toured as soloist with Ted Shawn. On the latter's advice she went abroad to study classic Spanish dancing. While in Spain she learned the authentic Flamenco dances under no less a teacher than Fraquillo, the gypsy dancer, and also studied with O'Tero, Pericet and Beznela.

On their symphony program the young dancers have introduced the music of South American and Mexican composers; and music, like some of that of Darius Milhaud, which inspired and was inspired by Brazilian music. It is believed that they were the first to dance Villa Lobos with orchestra and Mr. Fitz-Simons' "Festival," done this summer in connection with the Berkshire Hills Dance Festival and choreographed with a large group, used the music of the Mexican composer, Chavez, and attracted significant attention.

Fitz-Simons was also a Shawn protégé. A Southerner, he was attending the University of North Carolina when Shawn discovered his talent and took him into his company. There he became a featured member, and did much solo work.

To Tour Southern Latitudes

On March 15 the couple will leave New York for a five-month tour of South America. Both Mary Campbell, their pianist, and Mary Stearns Morse, dancer and percussionist, will go along with them. Hence the fevered activity in the Winslow-Fitz-Simons studio. "Don't you ever rest?" asked this writer, "Just what is your schedule?"

"Something like this," said Mr. Fitz-Simons, while Miss Winslow nodded approvingly. "From 10 to 11 in the morning we limber up with technical exercises. From 11 to 12 we practice duets. From 12 to 1, I work alone; then, from 2:30 to 4 we do more duets. Finally, at 4, Miss Winslow works alone."

"But," said this reporter, greatly relieved, "You do have rest periods."

"Oh, no," they answered in unison. "Then we study Spanish!"

Jula Goldyne, Dutch Mezzo, to Tour Here

Jula Goldyne, mezzo-soprano from Holland, has arrived here for concerts and appearances with orchestras, according to Albert Morini, her manager. Mme. Goldyne has been soloist with major orchestras in Holland, Belgium and France.

At the Concertgebouw in Amsterdam, she sang under the baton of Willem Mengelberg and that of Cornelis Dopper, Dutch composer-conductor. She has also been heard with the Vienna Symphony, the Berlin Philharmonic and the Ostend Kursaal Orchestra where Gigli, Tauber and Lily Pons appeared, and also participated in radio programs there and over the Poste National de Radiodiffusion of Brussels.

Mme. Goldyne studied at the Vienna Academy and began her career with concerts in Amsterdam, The Hague, Rotterdam and Scheveningen. Her repertoire includes French, English, Italian, German, Dutch and Spanish. She has been heard in all the music centers of Western Europe. The invasion of Holland curtailed her engagements. Her last concerts in Amsterdam and Brussels were under the auspices of the Red Cross.

Photo by Wengerow Studios
JULA GOLDYNE

National "Paderewski Week" to Be Held Feb. 15-22

A National Testimonial Week as a tribute to Ignace Jan Paderewski will be observed throughout the country from Feb. 15 to 22, it is announced by Walter Damrosch, honorary chairman of the sponsoring committee.

Many symphony orchestras, choral societies and other musical groups have accepted invitations to take part, and the National Symphony Orchestra, of Washington, will dedicate all its programs to the eminent Polish pianist and statesman during the designated period. Local sponsoring committees are being organized in many cities to cooperate in this plan to celebrate the approaching fiftieth anniversary of Mr. Paderewski's American debut at Carnegie Hall, New York, Nov. 17, 1891.

Mrs. Ernest Schelling will be the chairman of the executive committee for the testimonial, which also includes Mrs. Vernon Kellogg, Frank L. Polk, Carlton Smith and Mrs. Lawrence Tibbett.

Margit Bokor to Sing at Town Hall

A group of Brazilian and Hungarian songs as well as numbers of Mozart, Brahms, Mendelssohn, Schubert, Ravel, Debussy, Duparc and Hahn make up the program of Margit Bokor, soprano, for her Town Hall, New York, recital on Jan. 29.

Miami Symphony Opens Series Under New Leader

CORAL GABLES, FLA.—Making his bow as successor to the late Dr. Arnold Volpe, founder and director of the ensemble for 16 years, John Bitter won approval of music lovers and society subscribers alike when he opened the new season of the University of Miami Symphony Orchestra.

Mr. Bitter had the capable duo-pianists, Vronsky and Babin, as soloists. They were heard in Bach's second concerto for two pianos, giving a brilliant reading, with Mr. Bitter and the orchestra furnishing admirable stylistic support. Later they played Rachmaninoff's Barcarolle, the polka and fugue from Weinberger's opera Schwanda and Mr. Babin's own Etude No. 3. So enthusiastically were they greeted that three encores had to be given, the Dance of the Blessed Spirits from Gluck's Orfeo, arranged by Chasins; Rachmaninoff's Easter Bells and Rimsky-Korsakoff's Flight of the Bumble Bee.

Mr. Ritter opened the program with the first symphony of Brahms and followed this with the andante from Dr. Volpe's D major string quartet as arranged by the composer for string orchestra. Elgar's Pomp and Circumstance march was a fitting conclusion to a splendid and satisfying program. H. N.

Schipa to Return in New York Recital

Tito Schipa, tenor, will present a Carnegie Hall, New York, recital on Feb. 3. He will be heard in operatic arias and songs. Alberto Sciarretti will be at the piano.

Mr. Schipa completed his season as leading lyric tenor with the Chicago Opera Company on New Year's Eve, when he was heard with Grace Moore in Manon. He then began a tour of the Middle West.

The tenor's activities this season have included appearances at the Teatro Colon, Buenos Aires; the Municipal Theatre, Rio de Janeiro; in Sao Paolo; with the San Francisco Opera Company in that city and Los Angeles and with the Chicago Opera. Between engagements, Mr. Schipa is continuing at his composition work and is now engaged on a mass for four male voices. His first mass, dedicated to Bishop Trama, was sung in the Cathedral at Lecce, Italy, his home city.

Mr. Schipa is now under the exclusive management of Albert Morini.

Photo by D'Gaggeri Studio, Beverly Hills, Cal.
TITO SCHIPA

New York Concerts Include War Benefits

Following the interruptions of the holidays, the New York season began to increase again materially in variety and number of recitals during early January. Among the unusual events of the period between Dec. 27 and Jan. 8 was a program of music by Darius Milhaud given by the League of Composers with the composer assisting. Familiar names in the concert world which appeared on programs were those of Egon Petri and Hortense Monath, pianist, soloists with the New Friends of Music Orchestra; Marian Anderson, contralto, in her fifth New York appearance this season; Ethel Bartlett and Rae Robertson, duo-pianists; Efrem Zimbalist, who played a benefit recital for the British War Relief Society; Alexander Kipnis, baritone; and Dorothy Maynor, soprano, whose program was a Town Hall Endowment Series Award. The Gen. Platoff Don Cossack Chorus made its New York debut after extensive touring of the country. Others appearing were Elizabeth Travis, Vytautus Bacevicius, Muriel Kerr, Miksa Merson, Irene Rosenberg, Jerome Rappaport, and Virginia Shuey, pianists; the United Ukrainian Folk Chorus and co-artists; Arthur Whittemore and Jack Lowe, duo-pianists; Clyde Barrie, baritone; and David Sackson, violinist, heard as recitalist in a program including new Russian scores.

League of Composers Honors Milhaud

An evening in honor of Darius Milhaud was given by the League of Composers at the Museum of Modern Art on Dec. 27. The program, all-Milhaud, with the composer assisting, included the world premiere of his latest work, Le Voyage de Eté, a song cycle setting of 15 poems by Camille Paliard; and two American premieres—La Cantate de l'Enfant et de la Mère (1938), a setting of poems by Maurice Careme, with a reciter, string quartet and pianist; and two excerpts for baritone from the opera Christophe Colomb (1928). Also heard were the ninth string quartet (1935), played by the Galimir Quartet, and L'Album de Madame Bovary (1934), a descriptive piano suite for a film on the Flaubert novel, which proved of witty charm and apt and refined melodic style, as played by M. Milhaud. A large and distinguished audience attended.

Le Voyage d'Eté describes in informal, semi-humorous vignettes the chief features of a quaint mountain village in France when the summer visitors arrive. The music flows on unpretentiously, in semi-colloquial style, seldom impressing one by either a sizable emotion or musical discovery. Marcelle Denya sang the text with admirable clarity, steady volume of tone and subordination of self, though it may be questioned whether more naïveté in treatment might not have aided. The composer, at the piano, shared bows.

More striking because of its lofty if somewhat precious text was the cantata, in which Madeleine Milhaud, the composer's wife, declaimed with great effectiveness. Irma Jurist, pianist, and the Galimir foursome assisted ably. Mordecai Bauman sang the Columbus soliloquies earnestly.

Elizabeth Travis Plays

Technical facility and brilliancy were the outstanding features of the piano recital given by Elizabeth Travis at the Town Hall on Dec. 27. Her keyboard control in the matter of dexterity and clarity impressed one considerably and her strong and considered beginning of the Bach Chromatic Fantasy and Fugue led one to expect rather more than one received in the way of satisfaction. A greater variety of tone color would have supplied this. The artist succeeded much more in this respect in the Schumann Phantasie in C major, in which she revealed a good conception and again excellent technical control. The intervening Mozart Sonata (A major) was disappointing, lacking conviction and style. Miss Travis, however, came into her own in her final group. She appeared at her best in this group of brilliant and delicate items. Her Chopin group, in addition to numerous encores, displayed to the full her considerable ability in this type of music. She was enthusiastically and persistently recalled by a large audience.

Bacevicius in Jubilee Concert

Vytautas Bacevicius, pianist and composer, was one of the artists appearing in a jubilee concert in Town Hall, New York, on Dec. 28. Mr. Bacevicius opened the program with the Petite Suite of Tcherepnine, done with a brilliant technic and imagination. His second group included the Chopin Valse in A flat major Capriccio and Meditation by the performer and the Danse de feu by de Falla. Mr. Bacevicius' compositions proved to have much charm, rhythmic vitality and lyricism, and the de Falla was a feat of virtuosity. Ruth Fremont, soprano, offered a group which included compositions of Shostakovitch, Ladstone, Kniper and Korman. Julio Martinez Oyanguren, guitarist, presented a group which included his own Andalucia, Tremolo by Tarrego, Variations from The Magic Flute and Spanish airs in his own arrangement. Mr. Oyanguren is an artist of distinction both as a musician and performer. Frances Adler, monologist, completed this most interesting program.

PLANNING WEEKLY CONCERTO BROADCASTS.

Joseph Szigeti, violinist, (left), and Alfred Wallenstein, musical director of Station WOR, discussing the programs for the series which the Hungarian violinist is playing with an orchestra under Mr. Wallenstein over the Mutual Network. (Story on p. 28).

Petri with New Friends

The third concert of the New Friends of Music Orchestra in Carnegie Hall late on the afternoon of Dec. 29 found Egon Petri, pianist, as soloist in the revived Hindemith Kammermusik, Op. 24, No. 1. Mr. Petri gave an exciting and spirited delineation of the work which, composed in 1922, reflects the modernistic, acerbic style of that period. His twelve associates gave admirable support to his leading. Fritz Stiedry also conducted the ensemble in Ravel's subtle Mother Goose and the Brahms A major Serenade in intensive and understanding performances.

Ukrainian Chorus and Artists Heard

Under the auspices of the Ukrainian Catholic Diocese a concert was held in Town Hall, Dec. 29. Appearing on the program were the United Ukrainian Folk Chorus of the New York area under Alexander Koshetz, which sang with an unusually beautiful tone and fine precision under the able direction of their gifted leader. Roman Prydatkevytch, violinist, was heard to advantage in a performance of the Tchaikovsky Concerto, and Marie Sokil, soprano, with Anton Rudnitsky, composer-pianist, gave a group which included arias of Debussy and Massenet, sung with excellent musical understanding and interpretative charm. Two compositions by Mr. Rudnitsky, a Ukrainian Canticle and an aria from his opera Dovbush, were enthusiastically received. Mme. Sokil was obliged to give several encores, one of which was Rachmaninoff's song It Is Lovely Here, given a touching performance.

Gen. Platoff's Don Cossack Chorus in New York Debut

The New York debut of the famous General Platoff Don Cossack Chorus, directed by Nicholas Kostrukoff, was given enthusiastic acclaim by a capacity audience at Carnegie Hall on Dec. 29.

One has come to expect now impressive fortissimos and exciting pianissimos, fine voices and stirring manner from Russian choirs. They were all there. But to these qualities was added a really fine musicality, a quality so seldom met with in so large a body of singers. Their sense of phrasing, merging of these phrases and appreciation of line were notable features. Their discipline and unanimity were excellent. The opening group of church music was presented with religious fervor and impressive solemnity. The numbers Lord, Have Mercy and the Credo by Gretchaninoff, with fine work in the solo part by A. Zakhartchenko, were outstanding. Works in lighter style were given with exuberance and dramatic effect. The instrumental use of the voices to accompany the soloists was cleverly employed. As far as the audience was concerned, even more popular were the Cossack and National dances which followed the two final groups.

Irene Rosenberg, Child Pianist, Plays

Irene Rosenberg, 12-year-old child pianist, gave her second New York recital at the Town Hall on Monday afternoon, Dec. 30. She is, without doubt, extremely talented, possessing a remarkable technique particularly in scale dexterity and, in addition, an excellent appreciation of style. Handel's The Harmonious Blacksmith and the following Scarlatti sonatas were all definitely in the period. In appreciable contrast in style she played two Mendelssohn Songs Without Words, the first possessing a warmth and limpidity of tone not often heard from players much older in experience. Items by Chopin, Debussy, the Rachmaninoff Prelude in G major, Playera by Granados, and the brilliant Liszt Gnomenreigen all displayed a maturity beyond her years.

Muriel Kerr Reappears

After an absence of six years from New York recital platforms, Muriel Kerr, pianist, from Canada, reappeared at Town Hall on Jan. 3. The audience was a sizable one, evidently familiar with the artist's work. A sensitive pianist, especially gifted for expression in the lyrical vein, Miss Kerr gave a musicianly reading of the Schumann Phantasie, though one somewhat deficient in power. She succeeded especially well with poetic playing in two Bach-Busoni choral preludes, and in certain of her concluding numbers by Ravel, Scriabin, Prokofieff and Rachmaninoff. The listeners received her work warmly.

YELLA PESSL

harpsichordist, was soloist at the Bach Circle concert at Town Hall, New York, on Jan. 13.

Anderson Applauded Anew

Marian Anderson gained reverberative applause from a large audience at her Carnegie Hall recital on Jan. 3, the concert being the fifth in the Hurok Series there.

The singer was fully entitled to the plaudits and encores of the occasion, as she used her lovely voice with high art and gave rare eloquence to her interpretations.

Miss Anderson drew for her numbers upon Durante, Gluck, Handel (the rarely heard solo cantata, Lucrezia), Bassani, Monteverdi, Schubert, H. H. Wetzler, Roger Quilter, and various arrangements of the Spirituals which she performs so inimitably.

Jerome Rappaport Plays

The Jan. 4 recitalist in Town Hall was Jerome Rappaport, pianist, whose program was delivered with surety, understanding and admirable technical skill. Beethoven's Op. 111 Sonata had a dramatic delineation. In Ravel's Sonatine, there was delicate appreciation, while taste and refinement were demonstrated in the F minor prelude and fugue of Mendelssohn, Mozart's sonata in F (K. 290) and some Chopin and Griffes morceaux. The applausive audience demanded four encores.

Bartlett and Robertson's Art

As always, Town Hall held a small army of devoted hearers for Bartlett and Robertson when the accomplished and popular pair gave their two-piano matinee on Jan. 5.

Expertly musical, feelingly refined, and admirably sure-fingered, the couple performed one of their usual unconventional programs, whose chief feature was the new Rondo alla Burlesca, by Benjamin Britten, 27-year-old English composer now resident in New York. The work is in the style and idiom of the moment, spicily harmonized, and reflects propulsiveness rather than profound emotion. The craftsmanship is adroit and effective.

There were, too, further novelties in the form of a G minor fugue by Bach-Mednikoff, Glory to God in the Highest

As Height of Midwinter Music Period Arrives

by Bach-Whittaker, Thomas Austen's The Keel Row, Perpetuum Mobile by Weber-Kovacs, and Mischa Portnoff's A Story My Music Box Told Me. Of familiar examples the afternoon's pleasures offered Fantasia, F minor, Mozart-Busoni, Milhaud's exhilarating Scaramouche Suite (one of the most compelling performances in the Bartlett and Robertston repertoire), Homer Simmons' Tango at Midnight, and the great Variations by Haydn-Brahms. Encores prolonged the program delightfully.

Hortense Monath with New Friends

An all-Mozart program was presented at the late Sabbath matinee of the New Friends of Music Orchestra in Carnegie Hall on Jan. 5. Hortense Monath, pianist, was the soloist in the rarely-heard but typically Mozartean concerto in F (K. 459) and gave a stylistically and brilliant reading. Miss Monath succeeded admirably in preserving the delicacy and sparkle of this thoroughly charming score, playing with technical skill and fluency. Mr. Stiedry and his musicians provided capable assistance, keeping consistently into the background but always being available. The other items comprised the serenade, Eine Kleine Nachtmusik, and the E flat symphony (K. 543), played with good balance and in forthright manner.

Sackson Gives Miaskowsky Premiere

David Sackson, violinist, formerly of the Gordon String Quartet and now conducting an orchestra in Charleston, S. C., premiered two works at his Town Hall recital on Jan. 5. He presented the D minor Concerto, Op. 44, of Nicolas Miaskowsky, and a Dance, by Aram Khatchaturian, a former pupil of this Soviet composer. The concerto, an extensive work, was made interesting by the performance of Mr. Sackson, whose beautifully-colored tone and technical assurance overcame the monotony of the opus. An Improvisation of Dmitri Kabalevsky, also a former Miaskowsky pupil, made up the trinity of Russian novelties. Handel's A major sonata was given a well-proportioned and technically deft reading and the Chausson Concerto, in which the violinist had the assistance of the Metropolitan String Quartet, was notably set forth. Vivian Rivkin, pianist, was a collaborator of great value.

Zimbalist Offers Own Work in Benefit for War Relief

The Carnegie Hall recital of Efrem Zimbalist on Jan. 6 brought another of those deeply musical and sincere programs which the violinist plays so consummately. The concert was for the benefit of the British War Relief Society, and the hall was filled with an eager throng. The Vivaldi-Respighi Sonata in D was the opening work, done with sensitive beauty, the piano part contributed by Vladimir Sokoloff. Aristocracy of approach was evident also in the Bruch Concerto in D minor. Ysaye's sonata in G minor for violin alone, despite its somewhat placid and faded beauty, had a searching exposition. In the second half of the program, Mr. Zimbalist played the Chausson Poème exquisitely and offered a new work of his own, a suite of six intriguing Spanish tunes under the title of Sarasateana. This was played with rich color and was warmly applauded by the audience.

Photo by Broad Studio

LE ROY WEIL,

American baritone, who appeared in recital recently, singing compositions by Handel, Tchaikovsky, Scarlatti and other composers.

GUIOMAR NOVAES,

Brazilian pianist, with her husband, Octavio Pinto, at their home in Sao Paulo. They are standing beside a "Gao Brazil" tree, from which the country takes its name. Mme. Novaes returns for her annual North American concert tour in January, February and March.

Whittemore-Lowe Recital Included New Transcriptions

Arthur Whittemore and Jack Lowe, duo-pianists, were heard by a discriminating audience in Town Hall on Jan. 6. The Brahms variations on a Haydn theme, one of their best efforts, was the only number on their program which the two pianists had not arranged themselves. Refined musicianship, commendable restraint in the heavy passages and admirable tone production were disclosed in their playing, especially in two chorale preludes of Bach and the Grand Sonate of Schubert. Contemporary composers heard were Copeland, Porter, Kent Kennan and Casella, somewhat sweetened by the waltz from Reger's ballet suite.

Kipnis in Song List

Refined musicianship, intelligent interpretation and opulence and command of tone, as particularly applied to the field of song were notably exemplified by Alexander Kipnis, Russian-American bass of the Metropolitan Opera, to the delight and enthusiastic applause of a crowded Town Hall on Jan. 7. In response to requests, Mr. Kipnis again incorporated on his list Schumann's Dichterliebe and once more so encompassed the varied emotional gamut of these songs that superlatives only can be applied. Two numbers from Prokofieff's Lieut. Kije suite, one a Romance that started in dreamy fashion before working up to a dramatic climax and a dashing Troika, were delivered with keen understanding of their content. Both these and two Rachmaninoff numbers (both expansive) were sung in Russian. The recitative and aria, Ella giammai m'amo from Don Carlos, opened the formal list which was concluded with a group of Russian folksongs arranged by Hans L. Heniot. Needless to say that there were encores or that the collaborative assistance of Fritz Kitzinger at the piano gave Mr. Kipnis invaluable aid.

Dorothy Maynor Heard Again

In a second appearance this season, Dorothy Maynor, soprano, gave a Town Hall Endowment Series Award recital at that auditorium on Jan. 8. The Negro singer offered as a novelty three songs by Theodore Ward Chanler, based on lyrics from Walter de la Mare's Peacock Pie, commissioned by Town Hall and the League of Composers. Whimsical in nature and well-bred musically, the songs made only a moderately pleasant impression. Miss Maynor scored particularly with a beautiful performance of Strauss' Lieder, Ich Schwebe, and Wiegenlied, with Handel's O Sleep, Why Dost Thou Leave Me, and the aria Depuis le Jour from Louise. Other works by Handel, Bizet, Fauré, Moussorgsky, La Forge and other composers made up an artistic and unhackneyed list, marred only by occasional lack of smoothness in performance and somewhat uneven French and German diction. The audience was enthusiastic. Fine accompaniments by Arpad Sandor added to the program's effectiveness.

Mitropoulos Denies Offer of Philharmonic Baton

MINNEAPOLIS.—Widespread reports that Dimitri Mitropoulos had been offered a permanent conductorship of the New York Philharmonic-Symphony Orchestra were characterized by the conductor of the Minneapolis Symphony, who recently appeared as guest in New York, as "gossip for which I am not responsible." He added that he did not intend to leave Minneapolis "for the moment."

New Blitzstein Opera Is Heard

Marc Blitzstein, composer of The Cradle Shall Rock, has written another sociological-laboristic opera in No For An Answer, performed twice recently (Jan. 5 and 12) at Mecca Auditorium.

After the premiere, License Commissioner Moss made some stir by threatening to refuse permission to produce the work again, and based his stand on a technical objection regarding the use of the building for theater purposes. However, Blitzstein made public charges that the ruling really was the result of censorship, and the Commissioner finally allowed the second performance to be held.

Blitzstein, as in his first opera, wrote the libretto and music himself, and also played the "orchestral" accompaniment on a piano. Mecca Auditorium was crowded with a sympathetic audience, and the composer-author had no cause to complain of the reception of his brain child.

The story of No For An Answer concerns a strike at a Summer hotel, and treats the subject from various aspects, serious, sentimental and parodistic. Blitzstein pleads the cause of labor well, and proved his sincerity by donating part of the proceeds of the performance to the defense fund of twelve defendants in an Oklahoma trial for criminal syndicalism.

Musically the new opera has much interest, with forthright themes, arresting rhythms and picturesque treatment, but on the whole the former Blitzstein opera showed more originality and versatility.

D. S.

Beecham Named Conductor of Seattle Orchestra

SEATTLE.—Appointment of Sir Thomas Beecham as conductor next season of the Seattle Symphony to succeed Nikolai Sokoloff, who recently resigned, was made on Jan. 14 by the board of directors of the orchestra.

FRITZ MAHLER CONDUCTING THE NYA SYMPHONY ORCHESTRA in the Radio Workshop, New York City. The ensemble over WNYC this season has presented works by many American composers including Copland, Cowell, William Schumann, Douglas Moore, Henry Brant, Earl Robinson, Daniel Gregory Mason, Frederick Jacobi, Oscar Levant and Roy Harris. In some instances these were world premieres.

Photo by NYA Photographic Workshop

Novelties Stud New York Orchestral Concerts

Toscanini Leads Missa Solemnis

NBC Symphony Orchestra, Arturo Toscanini conducting, assisted by Westminster Choir, Zinka Milanov, soprano, Bruna Castagna, contralto, Jussi Bjoerling, tenor, and Alexander Kipnis, bass; Carnegie Hall, Dec. 28. Program:

Missa Solemnis, Beethoven.

The second of Toscanini's four Carnegie Hall concerts with the NBC Orchestra was devoted to another major choral work. As before, the chorus sang with great devotion, and the *maestro* shaped the taxing Beethoven score with impressive sonorities and much beauty of tone. The solo quartet coped heroically with its difficult measures, and individually the singers distinguished themselves in spite of some moments when tones were strident.

Three of the vocalists, Mmes. Milanov and Castagna and Mr. Bjoerling, had been heard in the earlier Verdi Requiem performance, and upheld the unusual standards established at that time. Mr. Kipnis showed rich voice and impressive feeling in his contributions. The audience was a large and lustrous one.

Nabokoff Novelty and Heifetz Heard with Mitropoulos

New York Philharmonic - Symphony Society, Dimitri Mitropoulos conducting, Jascha Heifetz, violinist, soloist; Carnegie Hall, Jan. 2. Program:

Overture to The Merchant of Venice, Castelnuovo-Tedesco; *Sinfonia Biblica, Nicolas Nabokoff; Concerto for Violin and Orchestra, Beethoven.

*First time anywhere.

This was a program of novel contrasts, the attendance large in anticipation of Heifetz's appearance, and doubtless also stimulated by the guest conductor's recent successes.

Mr. Nabokoff's symphony in four movements, subtitled Ecclesiasticus (Wisdom), Solomon (Love), Absolom (Fear) and Hosannah (Praise), is a substantial, accomplished and sincere work. It shows a notable sense of form and accomplished orchestration, the idiom being a compromise between the romantic and ultra-modern, but one fully fused and bearing a personal imprint. The lyrical portions have an Oriental suggestion, but are saved from being cloying by original harmonies slightly acerbic. The Absolom section, developing an urgent motive, is particularly well-knit, if the final Hosannah disappointed in being anti-climactic. The composer bowed from the stage after a searching performance, for which Mr. Mitropoulos shared recalls.

In the Beethoven concerto, Heifetz's superb technical skill and the sonorous orchestral reading gave unusual weight to the score, though some subtle phases of inspiration were lacking at times in the interpretation. The colorful Castelnuovo-Tedesco Shakespeare overture had a strongly dramatic interpretation and proved a good opener for the concert.

Wallenstein Conducts NBC Orchestra

NBC Symphony Orchestra, Alfred Wallenstein conducting, Studio 8H, Radio City, Jan. 4. Program:

Second Symphony, Rachmaninoff; Variations on a Theme by Tchaikovsky, Arensky; Fête-Dieu à Seville, Albeniz-Arbos; excerpts from ballet, The Golden Age, Shostakovitch.

It was fitting that Alfred Wallenstein, young American batonist, be given a chance to conduct the NBC Orchestra in its featured series of guest leaders functioning during the absence of Toscanini. That maestro undoubtedly was responsible for the selection of Wallenstein whose talents he values highly, and is therefore entitled to part of the credit for the fine success achieved by the latter on Jan. 4 at the Rockefeller Center studio (8H), where the famed symphonic course is held.

Wallenstein has been making a glamorous reputation with his activities on the Mutual Broadcasting System, where he reigns as musical head. Radio listeners know him as a conductor of firm command and sensitive artistic qualities, and the audience that heard him at the NBC affair seemed to rate him just as importantly, to judge by their enthusiastic response. He gave beautifully balanced, imaginative and warmly colored readings of Rachmaninoff's second symphony, Arensky's Variations on a Theme by Tchaikovsky, Albeniz-Arbos' Fête-Dieu à Seville, and three excerpts from Shostakovitch's ballet, The Golden Age. Especially the Rachmaninoff score stamped Wallenstein as an interpreter of outstanding insight and resource.

New Rachmaninoff Music Performed

Philadelphia Orchestra, Eugene Ormandy conducting, Joseph Szigeti, violinist, soloist; Carnegie Hall, Jan. 7. Program:

Passacaglia, Buxtehude; *Symphonic Dances, Rachmaninoff; Violin Concerto, Brahms.

*First time in New York.

Rachmaninoff keeps his creative muse busy, and every few seasons comes out with a new work in major form. On the present occasion he offered a set of three Symphonic Dances composed last summer, the opus being dedicated to the Philadelphia Orchestra and Ormandy.

There is no clue to the meanings of the three sections, but the program notes state that at one time Rachmaninoff thought of labelling them Midday, Twilight, Midnight. Therefore a trinity of moods appears as atmosphere, and this background is effectively treated by the artistic and adroit pen of the Russian composer. The melodies are not quite as lush as others he has written but they are appealing and distinctive. The workmanship in orchestration and coloring bears all the characteristic Rachmaninoff mastery. The final section has some recognizably American moments in point of rhythm and general character. The composition made an undeniable hit and Rachmaninoff had to come to the stage to acknowledge the prolonged ovation.

Photo by Romaine

HENRI TEMIANKA,

violinist, who gave a New York recital this season, has appeared as soloist with the Utah State Orchestra, Hans Heniot directing; at a private concert of the Chicago Bohemians with Alec Templeton, pianist, who is now composing a Concertstück for violin and orchestra, dedicated to Mr. Temianka; and in a recital at the Curtis Institute, Philadelphia. During December he played the Beethoven Concerto twice with the Sacramento, Calif., Symphony; gave two all-Beethoven recitals with Maxim Schapiro, pianist, in San Francisco in a series on The History of the Sonata, and played in concerts with Darius Milhaud in Boston on Dec. 20 and in New York on Dec. 29 under the sponsorship of the Coolidge Foundation.

Szigeti made a lofty and beautiful achievement of his concerto playing and interpretation. He was in noble vein and soared to the inspired heights required by the great music. His technic never was more malleable, his tone never more refined and heart-searching. He too won hosannahs, shared in by Ormandy for his perfectly understanding reading of the orchestral part.

Mitropoulos Directs Mahler Work

New York Philharmonic - Symphony Society, Dimitri Mitropoulos conducting; Carnegie Hall, Jan. 8. Program:

Organ Fantasia and Fugue in G minor, Bach-Mitropoulos; *Concert Piece for Strings and Horn, John Verrall; First Symphony, Mahler.

*First performance in new version.

An orchestra that rose when he entered and keen public anticipation marked this concert, the fourth midweek guest appearance of the Greek conductor, as an event of unusual *éclat*. The chief work was the Mahler First, for which Mr. Mitropoulos adopted the unusual procedure of playing two movements before the intermission and two afterward. The richly romantic score, with its unique atmosphere, grotesque dead march, and later dance-like section, has much variety, power and originality. Despite some *longueurs*, it was a gripping experience as done on this occasion.

An American novelty, the Concert Piece by John Verrall, was well scored in its four sections, if thematically only moderately engrossing. It, however, earned bows at the close for the 32-year-old composer of St. Paul, Minn. The opening number, a somewhat elaborated version of the Bach work, was striking if over-dramatic in its interpretation.

Hindemith's New Violin Concerto Introduced

Boston Symphony Orchestra, Serge Koussevitzky conducting, Ruth Posselt, violinist, soloist; Carnegie Hall, Jan. 9. Program:

Italian Symphony, Mendelssohn; *Violin Concerto, Hindemith; Fifth Symphony, opus 47, 47, Shostakovitch.

*First time in New York.

Koussevitzky is determined, he has said publicly, to make New York like the fifth symphony by Shostakovitch, for he played it too in the metropolis earlier this season. The brave Boston conductor must be after some of the professional critics, for the public seemed to like the work on both occasions. However, Koussevitzky has his hands full if he thinks he ever can change certain critics. They must stick to their own opinions if only to prove their infallibility.

The Shostakovitch talent flowers luxuriously in his Fifth, a finely conceived and achieved score, full of ideas, melodious, pungently harmonized, fascinating in orchestration. Koussevitzky interpreted the music *con amore* and his men played it superbly.

Ruth Posselt's informed, polished violin art and musical mastery shone with more effect than Hindemith's concerto. Like most of his other writing, it is smooth, expert, chatty material, showing a clever hand, contrapuntal command, and a somewhat cold lyricism whenever Hindemith strives to express direct emotionalism. The Boston symphonists were as nearly perfect all evening as it is possible for an orchestra to be. For that, much thanks to Koussevitzky!

Hugh Ross Lectures

Hugh Ross is giving a series of ten lectures on Music and History at the Manhattan School of Music, New York, Janet D. Schenck, director.

"A GREAT PERSONAL AND ARTISTIC TRIUMPH"—Boston Herald

RICHARD CROOKS

TENOR
METROPOLITAN OPERA ASSOCIATION

Aaron Richmond
CONCERT DIRECTION
AR
Pierce Building
Boston—Mass

December 10, 1940

Columbia Concerts Corporation
Haensel & Jones Division
113 West 57 Street
New York City

Gentlemen:

A factual statement of the concert by Richard Crooks, whom I presented yesterday, would be that the singer enjoyed a great personal triumph before an audience which broke attendance records at the hall. You will note from the enclosed box office statement that the regular seating capacity was increased by two hundred and forty-seven seats and hundreds were turned away from the box office.

Faithfully yours,
Aaron Richmond

AR:KC

BOSTON EVENING TRANSCRIPT.
MONDAY, DECEMBER 9, 1940

A Great Voice

Richard Crooks Enthuses a Record Audience

By EDWARD DOWNES

The crowd which jammed Jordan Hall yesterday afternoon to hear Richard Crooks was, according to unofficial reports, the largest public ever admitted to the hall. At any rate the stage was so full of seats that Mr. Crooks had just space to get to, and from the piano and there were even standees. This great audience had come to hear one of the finest tenor voices of our day, and as the afternoon wore on, they left no doubt as to their enthusiasm for the art of Mr. Crooks.

For Mr. Crooks of course is an artist as well

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VICTOR RED SEAL RECORDS

Nation's Teachers Hear Warning on "5th Columnists"

(*Continued from page 3*)

taking active part in most interesting proceedings were: Dr. Howard Hanson, Sir Ernest MacMillan, Curt Sachs, musicologist, Warren D. Allen, president of the M.T.N.A.; Quincy Porter formerly of Cleveland, now of the New England Conservatory; Roy Harris, whose Folk Song Symphony was performed by the Cleveland Orchestra; Edwin Hughes, past president, pianist and educator; Carlton Sprague Smith, and numerous others.

Co-operation of Arts Urged

This convention was not merely a success—it was a triumph for America and its music.

Its theme was co-operation between the arts, music, dance, radio, motion pictures and speech.

The material presented was well nigh inexhaustible; it was a thrilling week, and it is this reviewer's belief, that two conventions annually would cover the ground more completely. Such too, seemed to be the reaction of the committee, which, for the next year is planning two conventions: Minneapolis was chosen for December, 1941, and San Francisco for the following summer.

Offiicers Chosen

Election of officers resulted in the choice of Glen Haydon of the University of North Carolina to succeed Warren D. Allen as president; Carlyle Scott of the University of Minnesota, vice-president, and the re-election of the following officers: D. M. Swarthout, University of Kansas, secretary; Oscar W. Demmler, Pittsburgh, treasurer; Theodore M. Finney, University of Pittsburgh, editor.

At the opening session President Warren D. Allen, of Stanford University, Cal., sounded an optimistic note to the effect that social arts would eventually restore this devastated world to sanity. Dr. Howard Hanson, president of the N.A.S.M., spoke on The Fifth Column in American Music, expressing his view of the present controversy between ASCAP and the broadcasting companies, branding the radio industry as a "dangerous accretion of power." Carlton Sprague Smith, president of the American Musicological Society, discussed South American Music Culture, and our responsibility in fostering more serious music in our exchange with our neighbors to the South.

Native Composers Heard

Music by American composers was featured in the proceedings. The Cleveland Philharmonic Orchestra, consisting of 70 young musicians, all of whom will be absorbed by major symphony orchestras in time, was heard in an all-American program of manuscript music under the able baton of Prof. F. Karl Grossman, its regular conductor. Ten compositions were presented; each had some merit and ingratiating quality to commend it.

The only previously heard composition was the opening number: David Van Vactor's well-constructed Passacaglia and Fugue. Exceedingly effective was the overture to a Comedy by Philip Greeley Clapp of the University of Iowa, with a definite sense of humor and geniality. Likewise did the audience relish a sense of humor in the charming Set of Dances on Folk Music by William Bergsma. A Scherzo by Alvin Etler and Three Dances by Edmund Haines revealed smooth and clever technique. Cleveland's Melville Smith was represented by Tarheel Fantasy, built on North Carolina folk songs in skillful and pleasant style. Five Mosaics by Ulysses Kay showed imagination and expressive sentiment. Walter Cerveny, concertmaster, interpreted ably the Poem for violin and small orchestra by Robert Palmer. A March by Richard Morse was vigorous and easy to enjoy. The concluding number: Hellas, conveyed the impression of glorification of valiant Greece, by the young Cleveland organist, James Aliferis. Several of the composers were present to acknowledge the plaudits of a capacity, demonstrative audience. Dr. Howard Hanson declared that both in creation and performance, the United States has developed its music to a point where it is the best in the world, and a golden era in music is ahead for our nation.

Cleveland Orchestra in All-American Program

Due to the illness of Dr. Artur Rodzinski, in the concert by the Cleveland Orchestra in honor of the M.T.N.A. on Sunday evening at Severance Hall, was conducted by Associate Conductor Rudolph Ringwall. Following a supper at the Wade Park Manor for the three organizations, an invitation was extended to join inspection tours of beautiful and famous Severance Hall, which was duly relished by all who visited here for the first time. The splendid program consisted of Samuel Barber's Overture to A School for Scandal; Walter Piston's suite from the ballet: The Incredible Flutist; two movements from Arthur Shepherd's Symphony, Horizons, and Roy Harris' Folk Song Symphony for orchestra and chorus. The latter was performed for the third time that week, since it had constituted the first half of the regular pair of symphony concerts, when it received its world premiere in its entirety under Mr. Ringwall's baton. More details concerning this work in our subsequent letter. Participating was the Philharmonic Chorus of 300 voices, trained by Boris Goldovsky. The work was most cordially received, and the composer was present to take several bows.

A program of chamber music was given by the Walden String Quartet, nationally known for its weekly radio network programs and its championship of modern music. Quincy Porter of the New England Conservatory presided, and the numbers heard were the Skilton B minor String Quartet and that in D minor by Normand Lockwood. Members of the quartet are: Homer Schmitt and Bernard Goodman, violins; David Schwatz, viola, and Robert Swenson, cello. Between these numbers a demonstration of "Add a Part" Records was given by Fritz Rothschild, violinist by supplying the first violin part missing from the Bach D minor Concerto for two violins, the Kleine Nachtmusik of Mozart, some Tchaikovsky and Beethoven quartets.

Recitals Are Feature

An exciting and unusual experience for the pianistic fraternity was the recital by Emile Baume, Parisian in appearance and bearing, who accomplished the tremendous feat of playing the 27 Etudes of Chopin in most poetic style; in fact—one could imagine Chopin himself interpreting them, at the piano—so sensitive and poetic in concept were they. The artist received a tremendous ovation.

The Piano Forum under the chairmanship of Leo C. Miller of St. Louis (who, by the way, had missed only one M.T.N.A. Convention in twenty years), was built around this recital and offered papers by Mr. Baume on the Oxford Edition of the Chopin Etudes; Bach for Purists, by Jan Chiapusso of the University of Kansas, and the Logic of Motion in Piano-Playing (with motion picture illustrations) by Wiktor Labunski, of Kansas City Conservatory.

The two-piano recital by the Cleveland artists, Beryl Rubinstein and Arthur Loesser, again proved their fine musicianship. Their splendid technical equipment and unusual musical mentality produced an ideal ensemble in works by Mozart, Busoni and Brahms and Mr. Rubinstein's Suite for two pianos. Consisting of a Prelude, Canzonetta, Jig and Masks, the suite is interesting, gay, sprightly, well constructed. It was heard for the first time in Cleveland, although performed by the artists previously at a New York concert. Applause was generous and enthusiastic.

Another Cleveland composer fêted for his valuable contribution to American music was Herbert Elwell, critic for the Plain Dealer and head of the theory and composition department of the Cleveland Institute of Music. Three songs, charmingly and intelligently delivered by Marie Simmelink Kraft, with the composer at the piano, bore the stamp of the sensitive musician and creator. They were The Road Not Taken; Le Pays des Enfants Joyeux and All Foxes, each different in style, expressive of their content. Acclaim was unanimous and hearty.

Substituting for Herbert Graf of the Metropolitan Opera Association was Boris Goldovsky in a talk on Operatic Training as a Lesson in Cooperation; Edwin Hughes elucidated on A National Music Forum; Carleton Sprague Smith spoke of his South American Music Tour and Stanley Chapple of Boston dwelt on the close link between England and America.

The various Forums comprising, voice, violin, choral music, organ, piano, etc. were held simultaneously, and never had this reviewer desired more to be in the same places at the same time. A wealth of material was offered in all branches of music. The dance in its relation to music was treated in an exhaustive study by Arthur Prichard Moore of Adelphi College, N. Y.; by Lincoln Kirstein, director of the American Ballet School, N. Y., and Lionel Nowak, former Clevelander, now musical director for Humphrey-Weidman.

Catholic music found expert demonstration by a remarkable program of Liturgical music of the 70-voice choir of St. Ann's Church under the direction of Frank Parisi.

Celebrities at Annual Banquet

The Statler Hotel Ball Room was crowded to overflowing with 800 members participating in the banquet on Monday night with Edwin Hughes, toastmaster, and Sir Ernest MacMillan of the Toronto Conservatory of Music, speaker. His address: The Future of American Music struck a serious note in reminding the profession that our two English speaking nations are welded together culturally, economically, professionally and politically, and that ours is the music heritage of the old world—to guard, preserve and develop. Following the banquet, during the course of which the officers, chairmen of local committees and prominent guests were introduced by the toastmaster, the audience, augmented by hundreds occupying the boxes and balconies, were treated to an operatic performance.

The Songstress, Joseph Haydn's *singspiel* in two acts, adapted for modern performance by Dr. Karl Geiringer of Vienna (who was present and spoke briefly about the newly discovered work), received its premiere on this occasion under the baton of the versatile Boris Goldovsky. The latter was assisted in the production by Alfred Popper. Four members of the Institute of Music faculty were in the cast: Gasparina, Marjorie Phelps; Appolonia, Elizabeth Stoeckler; Don Pelagio, Walter Huffmann; and Don Ettore, Shirley Webster. The Institute Orchestra was in the pit, and the entire performance of excellent quality.

This was followed by a dance program of the Weidman-Humphrey Company and a performance by Eleanor Frampton and Institute students of A Colloquy for the States, based upon the poem by Archibald MacLeish, Library of Congress; Music by Dr. William Newman, the youngest Cleveland musician honored by the degree of Mus. D.

State Teachers Meet

The Ohio Music Teachers' Association met at separate luncheons under the chairmanship of the president Mrs. Margaret McNeill for discussion of State certification. A special session was arranged to discuss the problems of the Private Music Teacher and small Private School with papers by Estelle Ruth, Akron; George Heckman, Cleveland; Ruth Edwards, Institute of Music; Social Security for the Private Teacher, Everett A. Engstrom, Teaneck, N. J.

Luncheons were also held by the Phi Mu Alpha Fraternity; the Sigma Alpha Iota and the National Federation of Music Clubs, Mrs. Vincent Hilles Ober, of Norfolk, Va., president, as chairman. At this delightful meeting, Boris Goldovsky made an impressive plea for Opera in English. A distinguished guest discussing A New Opera Style for the American Theatre, was Ernst Krenek, composer, now of Vassar College faculty.

The Cleveland Museum of Art played host to the convention on Sunday afternoon with a special exhibit of 200 flutes, rare manuscripts and ancient instruments. The recital hall was packed to overflowing for the program of Renaissance and Baroque music presented by Dr. Manfred Bukofzer of Western Reserve and Maurice Kessler of Oberlin Conservatory.

Russell V. Morgan, chairman of the local committee, who presented a fine program of choir and organ music at the Old Stone Church, deserves high praise for the great success of this convention. He was assisted by a large Cleveland committee in every field of the music profession.

Eleanor Painter Makes Bow As an Author

Eleanor Painter, former soprano of grand and light opera and the concert stage (and now married to Charles H. Strong of Cleveland, O.), has written a novel called Spring Symphony, shortly to be published. It concerns the romance of Robert and Clara Schumann.

Miss Painter made her vocal debut in Madam Butterfly at the Berlin Opera. She was then eighteen and the period was the eve of the World War. Her book is her reaction to the romantic and musically eminent Germany she knew and loved at that time.

Saminsky to Appear in Los Angeles and New Orleans

Lazare Saminsky, New York composer and author of Music of Our Day, has been invited to address the National Federation of Music Clubs during its biennial convention in June at Los Angeles. He will discuss Music in South America and the Inter-American Musical Exchange. Mr. Saminsky has also been requested to give a series of lecture-recitals in New Orleans this spring, at which he may also conduct some of his choral works.

Hedda Ballon in Piano Programs

Following several lecture-recitals in Philadelphia and Germantown, Penna., and a recital in the latter city, under the auspices of the Science and Art Club, Mme. Hedda Ballon has resumed her work at her Cambridge, Mass., studio. Her program at the recital comprised Beethoven's E flat sonata, Op. 31, No. 3, and works of Schubert, Schumann and Chopin.

Helen Traubel
DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION
"Hailed with indubitable fervor by a capacity audience. Her voice is exceptional in its power and volume, also in assets not always accompanying these qualities. . . . the concert spoke notably for the singer's musicianship and interpretive ability."—F. D. Perkins, New York Herald Tribune, Oct. 5, 1940.
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Stell Andersen

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SOLOIST WITH BOSTON SYMPHONY ORCHESTRA

American Premiere of
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"La Fantaisie Pastorale."

"A large and enthusiastic audience. Stell Andersen played with ingratiating tone, suave phrasing, authoritative interpretation.

—Edward Downes,
Boston Evening Transcript
December 21st, 1940.

"Music full of the clear sunlight of the composer's native Provence. A completely captivating work, delightfully played by Stell Andersen."

—Alexander Williams, Boston Herald
December 21st, 1940.

" 'La Fantaisie Pastorale' absorbing, and of much beauty. Admirable performance."

—Boston Globe
December 21st, 1940.

"Miss Andersen, soloist at its first performance at the Salle Pleyel, Paris, in February, 1939, played yesterday with authority and fluency."

—Christian Science Monitor,
December 21st, 1940.

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Recital at the
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Baltimore Symphony Feted on Opening 26th Season

By GUSTAV KLEMM

BALTIMORE, MD.—The Baltimore Symphony Orchestra, Howard Barlow, now in his second season with the local forces, conducting, opened its 26th season with an extra, pre-season concert on Dec. 29. In keeping with the holiday season, a special program was assembled for the audience which filled the Lyric, including such favorites as the Tchaikovsky Nutcracker suite, Bizet's first L'Arlésienne suite and excerpts from Humperdinck's Hänsel and Gretel. A brief symphony in D minor, No. 26, by Haydn, recently discovered by Mr. Barlow was given its first concert performance in America and was followed by the first Baltimore hearing of the second movement from Chadwick's Symphonic Sketches.

Due to a number of changes made in the personnel by Barlow and Frederick R. Huber, manager of the orchestra and municipal director of music, the ensemble is vastily improved. The orchestra has never sounded better and the remainder of the season is anticipated with eager interest.

Stokowski Conducts

Leopold Stokowski made his only appearance for the regular season as conductor of the Philadelphia Orchestra on Dec. 11 before an audience that taxed the Lyric's fullest capacity. Starting with Beethoven's third Leonore overture and the Brahms-Haydn variations and continuing with Wagner's, The Death of Siegfried, the program climaxed with the performance of Shostakovitch's Sixth Symphony, which didn't startle the listeners as much as they expected to be. Repeated performances may reveal values it failed to uncover at this first hearing. So great was the applause at the conclusion of the program that the delighted "Stoky" responded with a short speech of thanks and two encores.

The Bonney concert bureau is bringing back Stokowski and the Philadelphia Orchestra, plus the Westminster Choir and distinguished soloists, on April 7 for a performance of Bath's St. Matthew Passion.

The Peabody Friday afternoon recitals continued through December, presenting Raya Garbousova, an excellent cellist, on Dec. 6; a superb program superbly played by Robert Casadesus, pianist, on Dec. 13, the month's concluding recital being given by Frank Gittelson, violinist, who did the Beethoven C minor violin and piano sonata with Austin Conradi at the piano, plus an interesting and well-played program in which Mr. Gittelson was accompanied by his wife, Marie Hogan. The program concluded with two lovely numbers by Albert Spalding.

Huberman in Recital

The second of the Bach Club's current series of concerts at the Baltimore Museum of Art was presented by the Primrose Quartet on Dec. 18, the program including Mozart's Quartet in G major, K. 387, Beethoven's Quartet in C major, Op. 59 and, in conclusion, Hindemith's Quartet in F minor, Op. 10. . . . Bronislaw Huberman, violinist, returned to this city, after a long absence, on the night of Dec. 22 to give a recital at the Lyric in observance of the eightieth birthday of Henrietta Szold of this city, a figure of national importance in the settlement of Palestine. . . . The Peabody Conservatory Orchestra gave the first concert of its 34th season on Dec. 16, the program featuring a Fantasia from "Sylvan Suite" by Gustav Strube, the orchestra's conductor. Shura Dvorine was the soloist and played the Liszt E flat piano concerto. . . . Joana and Louise Leschin, duo-pianists, were soloists at the Baltimore Music Club concert on Jan. 4.

The annual performance of Handel's Messiah was presented at the Peabody on Dec. 30 by the Handel Choir of Baltimore, A. Lee Jones, conductor. . . . At the Peabody Friday afternoon recital on January 3, Robert Weede, baritone and a native of this city, was to have been the soloist, but a cold forced a last-minute cancellation. Douglas Beattie substituted on short notice and created a very favorable impression, his program being one of wide interest and considerable difficulty, despite its hasty assembling.

Roth Quartet in Festival at Hubbard Auditorium

The Roth Quartet will present a chamber music festival of four programs in Hubbard Auditorium at the Manhattan School of Music, New York, on Feb. 19, 23 and 27 and March 2. The ensemble recently returned from a tour of California and Texas and now are making a second Southern trip which includes a repetition of the five-program festival of last year at the University of Georgia in association with Hugh Hodgson, director of music there. Other concerts will be given in Rome, Ga., and Tallahassee and Gainesville, Fla.

In March the quartet makes a second journey to the Pacific Coast via the Northwest and including a series of five concerts at the University of Kansas City.

Singerman Plays Mendelssohn Work with WNYC Orchestra

Albert Singerman, sixteen-year-old pianist, pupil of Mr. and Mrs. Moriz Rosenthal, played the Mendelssohn Concerto in G minor over the radio with the WNYC Concert Orchestra, Macklin Marrow conducting, on Jan. 8. Mr. Singerman will give a concert at the Ferguson Library in Stamford, Conn. on Feb. 9.

Philadelphia Orchestra Premieres Rachmaninoff's Symphonic Dances

PHILADELPHIA.—The Philadelphia Orchestra concerts of Dec. 20 and 21, with Eugene Ormandy conducting, held special interest, in that Beethoven's mighty Ninth Symphony was performed, with the following soloists and choral societies participating—Frances Greer, soprano; Elsie MacFarlane, contralto; Mario Bernini, tenor; Robert Gay, baritone; The Choral Art Society of Philadelphia and the Philadelphia Conservatory Chorus, both well trained by their conductor, Clyde Dengler; and the University of Pennsylvania Choral Society, under Harl McDonald. Soloists and choral groups did excellent work in the difficult vocal parts. Mr. Ormandy gave the symphony a superb reading and the orchestra responded skillfully.

Another feature of these concerts was the first performances in America of The Divine Forest by Rosario Scalero, played in honor of his seventieth birthday. It was a delightful composition, and Mr. Scalero was present to share in the applause. The other two numbers were the Pastoral symphony from Handel's Messiah, and a pleasing transcription of Bach's Prelude and Fugue in F minor by Lucien Caillet, former member of the orchestra.

The concerts of Dec. 27 and 28, were devoted to Russian composers. Eight Russian Folk-Songs by Liadoff were charming not only in content, but in their arrangement for orchestra. Stravinsky's Suite from Petrouchka followed, given a spirited interpretation by Ormandy and the orchestra. This could also be said of the rollicking Russian Sailor's Dance by Gliere. The highlight of the program was the Tchaikovsky Fifth Symphony, magnificently played.

Rachmaninoff Dances Premiered

At the concerts of Jan. 3, 4 and 6, Rachmaninoff's Symphonic Dances were given their world premiere, with the composer present to acknowledge the warm applause. They are entitled Non allegro, Andante con moto-Tempo di valse, and Lento assai-allegro vivace. In thematic material, color of orchestration, rhythmic patterns and general feeling, they are highlights of the composer's works. The second, in the time of a waltz, is thoroughly charming, while the first and last have much of the Russian feeling. They were completed last fall, and are dedicated to Mr. Ormandy and the orchestra, who gave them a superb performance. The audience was justly enthusiastic.

Another bright spot of these concerts was Joseph Szigeti's playing of the Brahms violin concerto. Mr. Szigeti surmounted the great difficulties of this work with ease, while his tone in the slow movement was of especial beauty. He also received vigorous applause. The opening number was another of Lucien Cailliet's fine transcriptions, this time of the Buxtehude Passacaglia.

The second Children's Concert given by the Philadelphia Orchestra this season, was held on Jan. 2, in the Academy of Music, Eugene Ormandy conducting, and acting as master of ceremonies. His talks to the children before each number were concise and delightful. The concert opened with Finlandia by Sibelius, followed by an outstanding performance of the first movement of the Grieg piano concerto by Seymour Lipkin, not yet 13 years old. Young Lipkin, a pupil of David Saperton at the Curtis Institute of Music, showed ample evidence of an unusual talent. He played the concerto with ease and understanding, giving as an encore Cubana by Mr. Saperton. Haydn's Farewell Symphony delighted the young listeners, as the men left the stage one by one.

M. M. C.

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The 17th Annual Series of Competitive Auditions will be held in New York City during the month of March, 1941, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. Candidates must not be over 30 years of age. The Foundation does not pay travelling expenses for candidates.

NEW RULINGS: (1) That hereafter no candidate under the age of 16 shall be admitted to our Competitions. (2) That a recital given in New York under the age of ten, even though press notices were received, shall not exclude the candidate.

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Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 28, 1941.

Intercollegiate Music Guild Holds 3rd Festival

The Intercollegiate Music Guild of America recently presented its third music festival at Bard College, Anondale-on-the-Hudson, N. Y., during three days. The participating colleges—Bard, Bennington, Smith, Williams and Vassar—comprise the northern division of the Guild. The three programs were interesting in their variety and the inclusion of a number of original student compositions. The latter were by Margaret Klaw, of Bennington; Mildred Goldstein, Ruth Grace, Athala Buckingham, Mary Hanchet, Ellen Huff and Hester Faison, of Vassar; and Theodore Strongin and Robert Aufricht, of Bard.

The Intercollegiate Music Guild was formed by a group of college students two years ago, to facilitate the exchange of ideas, compositions, and performers among colleges, to promote active audiences, and to give the individual student the experience of composing and playing for new and diversified audiences under more professional standards. All Guild activities are conceived, planned, and executed by students. The aim is to form a series of autonomous geographical groups of colleges all over the country, each presenting its annual festival, exchange concerts, lectures and discussions, and at the same time, keeping in touch with the larger group.

The executive committee consists of: Theodore Strongin, Bard, chairman; Francis Verdery, Williams, treasurer, and Mertina Johnson, Smith, recorder. The advisory board includes William Schuman, Roy Harris, Otto Luening and Walter Piston.

Ann Arbor Preparing Plans for 48th Festival

ANN ARBOR, MICH.—Plans for the 48th annual May Festival, to be held here on May 7, 8, 9 and 10, have been announced by Dr. Charles A. Sink, president of the University Musical Society. Two afternoon and four evening concerts will be given.

Thor Johnson will direct the Philadelphia Orchestra and University Choral Union in Randall Thompson's Alleluia, Brahms' Requiem and Tchaikovsky's Eugene Onegin, which was not heard here since 1920. Juva Higbee, supervisor of public school music here, will lead the Youth Chorus and the orchestra in D'Indy's Mary Magdalene.

The symphonic and instrumental program will be directed by Eugene Ormandy, Saul Caston, associate conductor of the orchestra, also participating. Soloists, vocal and instrumental, are being selected.

N. N.

TITO SCHIPA

The Prince of Singers

Carnegie Hall Recital
February 3rd, 1941

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Eugene Stinson, The Chicago Daily News
November 27, 1940

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How Folklore May Be Illuminated by the Dance

La Meri Tells of the Individual Methods of Study That Have Given Authenticity to Her Interpretations

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

If the Columbia University Press issues a book, one may be sure that it is an authentic and scholarly publication. When such a book is a study of the Gesture Language of India, boasts a preface by Ananda Coomaraswami and an introduction by Herr Professor Heinrich Zimmer of Heidelberg, almost the ultimate in scholarly benediction is reached, and one realizes that the author possesses a reputation of international repute. Immediately there arises the vision of a gray old recluse, poring over aged tomes that have been undisturbed for centuries. Few would believe that a woman, young, alert and pretty, is the author of so studious an inquiry.

But research is nothing new to La Meri, who combines a career as a great dancer with serious studies into all phases of the dance. She is the author of Principles of the Dance Art, Dance as an Art Form, Two Hundred Hindu Hastas, and many articles on ethnological dances. She is an honorary Vice-President of the Literary Association of the United States and Honorary Member of the Société Académique d'Historie Internationale of France, besides being Correspondent of the Parisian Archives de la Danse. Nor is this all.

La Meri has studied all schools of dancing, studying each until she has mastered them. Thus her performances of Oriental dances are unparalleled for authority and skill; she out-Spanishes most Iberians; and if anyone talks about any ethnologic dance—from South America, or the South Sea Islands, from the Moors, Sumatrans and Philippines—it is La Meri who is quoted as the expert on the subject.

Invited by European Universities

The reputation as a folklorist La Meri has attained is reflected in her many engagements by learned institutions. In Vienna, in 1934, at the International Dance Congress, she presenteda program of dances unknown in Europe, the numbers being explained by Professor Heine-Geldern, Austria's most noted ethnologist. Last November, in Rome, she gave a series of illustrated lectures on the dances of the Orient—a series requested by the Istituto per il Medio ed Estremo Oriente. The Spanish Academy of Fine Arts engaged her for a lecture on the Spanish Dance; in Japan she lectured on the origin of the Japanese Dance at the State Department for the Diffusion of Culture. And only last month the Indian Arts and Letters of London published the complete text of her lecture on the Dance-Art of India. A summary of her travels sounds like a high-pressure salesman selling a Cook's Tour. Small wonder, then, that her book is so eagerly awaited. Nor will its appeal be purely for the scholar: the book will have over 250 illustrations, depicting the evolution of the Gesture Language of India, and will be rich in material, with full documentation.

In short, it can be said that no dancer has ever had the versatility and scholarly brilliance that is La Meri's, and it was with trepidation that this reporter—after hastily running through a few books on ethnological dancing—went to interview her at the School of Natya (which, by the way, is doing splendid work).

Preparing the Ground

Not once is one buried beneath an avalanche of profound research. La Meri has the knack of expounding all with the utmost clarity and logic. In a reminiscent mood, she recounted her girlhood in Louisville, Kentucky (where she was born) and San Antonio, Texas (where she grew up studying the violin). Poetry was her first love, and was not allowed to die out, for today there are seven or eight books of poems signed by her maiden name—Russel Meriwether Hughes.

Her first dancing attempts met with the utmost disapproval of her teacher, who solemnly assured Mrs. Hughes that her daughter had no talent whatsoever. In New York, however, Michio Ito, Tarasoff and others had not found her wholly devoid of talent, and she progressed rapidly. Seeking managerial auspices, she was sent to Guido Carreras and after taking advice from him, at a later date adopted a further suggestion and married him.

Feted at Paris Gala

On June 6, 1928 she made her debut at the John Golden Theatre and was received cordially. Shortly afterward, a South American tour followed. That was the beginning of the La Meri globe trotting. The next year found Mr. and Mrs. Carreras in Spain, Italy, Vienna, and virtually every important capital in Europe.

Finally they came to Paris. La Meri still seemed excited about it as she told the story of her success there: "I made my debut at the private theatre of Prince Bonaparte and we had a really stupendous audience. In this occasion 'Illustration' published an entire page dedicated to me, with nine photos of my dances and called me the most eclectic dancer of the world."

LA MERI
and a few of her interpretations.

Creating a Repertoire

"But do you think that my husband was satisfied?" she asked, rhetorically. Evidently not, for they went back to Florence to—of all things!—start building a repertoire. "As soon as I could get hold of some really good instructor of any ethnologic dance, always a native, we reformed the dance I was doing, discarding the old one, and making the new one exact, authentic in every detail of costume, steps and style."

Finally, after a sensational London run, La Meri was established as the dancer we know her today. The travels continued, of course—travels to Australia, India, Malay, Java, China and Japan. With insatiable curiosity she took pages and pages of notes while her husband took roll after roll of pictures. In that way they documented everything, gathering an unparalleled collection of data that most assuredly will not be wasted.

"For," says La Meri, "I will write books that will disclose to my colleagues and mostly to the young generation of dancers how those dances really are, those dances that have been so superficially and in many cases so absurdly reproduced."

Dance Programs in New York

With all the nonchalance of a magician plucking rabbits from a hat, the Original Ballet Russe continues to produce new works from its apparently inexhaustible repertoire. On Jan. 4, Children's Games (Jeux d'Enfants) and Francesca da Rimini were presented for the first time this season. Then on Jan. 11, the premiere of Nina Verchinina's Quest was presented with music by Bach arranged by Dorati. The company will close their New York engagement on Jan. 12 after a run of 79 performances but will return for two special post-season performances on Jan. 22 and 23. George Balanchine's abstract creation, Balustrade, will be presented at this time. The work is based upon Stravinsky's Violin Concerto and will be conducted by the composer with Samuel Dushkin as violin soloist. Irina Baronova, Tamara Toumanova and Tatiana Riabouchinska will have the leading roles and Paul Tchelitscheff will furnish the *décor*.

Jeux d'Enfants Seen

Jeux d'Enfants is yet another version of the familiar theme of toys coming to life—this time in a surrealist disguise by Joan Miro. Oldtimers remembered that Riaboushanska and Lichine as the Child and the Traveler were in the original Massine production in 1932. As far as

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these oldtimers could see, the dancers still portray the roles with their original freshness and sparkle. As a matter of fact, they practically carry the entire interest of the ballet, with the exception of Genevieve Moulen's breathtaking pirouettes. Repeated hearings of the unfamiliar but charming Bizet score would be welcome.

Francesca da Rimini Restored

Francesca da Rimini, a choreographic drama in two scenes by David Lichine and Henry Clifford, is another gold star for Lichine to paste in his notebook of artistic productions. It is a tense melodrama woven around the eternal triangle plot. Naturally the music is by Tchaikovsky. In this production Lubov Tchernicheva made her first appearance with the company. She danced the title role, which she had created at the premiere in 1937. There is more miming than dancing by the principals, and Tchernicheva emerges as one of the greatest mimes on the ballet stage today. She is ably assisted by Paul Petroff and Dimitri Rostoff. As usual, Antol Dorati conducted.

The Drapers in Joint List

Paul Draper and his aunt, Ruth Draper, have been filling the Booth Theatre nightly under S. Hurok's auspices. Paul Draper taps his way through Scarlatti, Bach, Handel, Debussy, Brahms, Lecuona and Strauss without the flicker of an eyelash. To a musician this conglomeration of styles would call for all kinds of mental adjustments, but Draper blithely carriers on in an uninhibited manner for his host of admirers. He has done much to lift the art of tap dancing out of the hoofing class, and has probably achieved something almost impossible to duplicate. As for Ruth Draper, it is hard to say anything that hasn't already been said about her talents. The combination of the two adds up to a diverting evening.

Humphrey-Weidman Series Closes in New Studio-Theatre

The modern dancers are also on the move. On Jan. 5, Doris Humphrey, Charles Weidman and Company gave the final performance of their second Festival Series in their new studio-theatre. Much praise must be given to the people responsible for the completion of this studio, which also serves as a perfect theatre. A full-length concert program, with the entire company, was artistically presented. We wish the Humphrey-Weidman group great success in their venture.

Buffalo Hails Notable Artists

BUFFALO, N. Y.—Sergei Rachmaninoff was greeted by a capacity audience in Kleinhans Music Hall, the concert being the second in the Zorah B. Berry series. His program was a delight and he added five extra numbers at the close.

The Busch Quartet opened the series presented by the Buffalo Chamber Music Society, in the Mary Seaton room in Kleinhans Music Hall. It was their first appearance in Buffalo, also the first hearing locally of the Reger quartet in A major. Haydn and Beethoven provided the contrasting numbers, eliciting prolonged applause from a large audience.

The Primrose Quartet, new to Buffalo, but well established as one of the outstanding quartets of the day, brought to this city by the Buffalo Chamber Music Society, gave a highly enjoyable program in the Mary Seaton Kleinhans room of Kleinhans Hall. A large and highly enthusiastic audience evidenced their approval (especially of the Brahms and Smetana quartets) and in the outstanding artistry of William Primrose, violist and founder.

The Buffalo Osteopathic Clinic, Inc., is to be thanked for bringing to Buffalo, under its auspices, Paul Robeson, Negro bass-baritone-actor. His personality, voice and sincere artistry impressed his hearers. Lawrence Brown at the piano was a worthy collaborator. The Ballad for Americans sung by Mr. Robeson and the Schola Cantorum of the Science Museum, directed by Jessamine Long, achieved much success. Clara Rockmore, assisting artist on the program, with the theremin, aroused much interest, with Eugene Helmer at the piano.

Risë Stevens and James Melton, presented for the first time in Buffalo by Zorah B. Berry, in Kleinhans Music Hall, gave a delightful concert; their varied program, including many operatic excerpts, suiting all tastes, in combination with their unusually pleasing personalities, brought forth a demand for many encores. Philip Evans was the efficient accompanist.

Orchestral Events

The Buffalo Philharmonic Orchestra has given several concerts recently, in Kleinhans Music Hall. Under the capable conductorship of Franco Autori, the all-Wagner program, with Beal Hober soprano, soloist, was one of the outstanding performances. Lily Dymont, pianist, made an excellent impression at the concert in which she was soloist. Two concerts were given for the school children, who attended in large numbers. William Breach, music supervisor in the schools, was commentator for these events.

The first Philharmonic Orchestra concert had four local women pianists as soloists in the Vivaldi-Bach concerto for four pianos with orchestra, Lydia Hoffman-Behrendt, Anna Kowalska, Eva Rautenberg and Frances Barrell. The entire program was greatly enjoyed. Following soon after was the popular concert with Raymond Gorobetz and Ephraim Rabiroff, two-piano soloists, playing the Bach Concerto in C minor, with orchestra. The first of the Sunday evening series was well attended and had as soloist Paige Brooke, solo flutist of the orchestra.

L. H. M.

Maria Kurenko Applauded in New Castle Recital

NEW CASTLE, PENNA.—Arias from Mozart's Abduction from the Seraglio, Manon, The Barber of Seville, Tchaikovsky's Enchantress and Moussorgsky's Sorotchinska and songs of Lotti, Ravel, Tchaikovsky, Moussorgsky and a group of American composers made up a diversified list presented here by Maria Kurenko, soprano.

Mme. Kurenko was in splendid vocal form and presented her varied program with complete appreciation of style and notable interpretative understanding. Although the Slavonic numbers made up a large part of her program, her delivery of Mozart's Alleluia and Ravel's Vocalise, items primarily for vocal display, showed that in the technic of the voice, Mme. Kurenko is especially at home. Ease of production and fluency of tone were but two facets of this artist's equipment. At the piano Sergei Tarnowsky gave able assistance.

W. N.

National Symphony Appoints Hayes Assistant Manager

WASHINGTON, D. C.—James P. Hayes, of New York, has been appointed assistant manager of the National Symphony Orchestra, of this city, according to an announcement made by L. Corrin Strong, president of the Orchestra Association's board of directors. Mr. Hayes for three years has been a field representative for the Civic Concert Service, Inc., a subsidiary of the National Broadcasting Company. He will begin his duties immediately.

C. C. Cappel, manager of the orchestra, recently announced his resignation.

Harry Knox Touring South

Harry Knox, pianist, will give a recital in the Mitchell College Concert Series at Statesville, N. C., Feb. 20. Three days later he will be heard in the Graham Memorial Concert Series at the University of North Carolina, Chapel Hill.

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NEW YORK JANUARY 15, 1941 No. 3027

Plans for Philharmonic Centennial

Although the actual program still has to take definite shape, there have been hints from the management in recent weeks that the New York Philharmonic-Symphony Society will mark its centenary in 1942 with festivities of a major scope. In addition to John Barbirolli, there will be others at its helm.

There is a tentative plan to invite a number of eminent guest conductors to alternate on the podium of this oldest of America's orchestras. The names of Toscanini and Stokowski have been breathed—both having conducted this organization in the past.

Toscanini had come to be synonymous with the Philharmonic during almost a decade which ended with his resignation about five years ago. Then came what have since been described as "differences" between maestro and management, though these did not assume any sensational turn at any moment, so far as the public came to know of them. The baton wizard departed—to return with the new NBC Symphony after protracted negotiations about a year later. Whether he would come back as Philharmonic guest next season is still not known.

The case of Stokowski was different, in that he appeared only briefly on a sort of exchange basis, with Toscanini, who took over the Philadelphia Orchestra for several weeks at the same time. In this instance, the reputedly dictatorial manner of the noted baton artist was said to have antagonized some of the Philharmonic players; at any rate, the "mutinous" ones were in several cases suspended until the eminent guest departed. Since then Stokowski has hearkened to the siren call of Hollywood, and it is known that his income bracket has jumped several notches, so that he might be too costly.

If these luminous names are not available, certainly there are many others. This season's guests, Bruno Walter and Dimitri Mitropoulos, are logical candidates. So is Rudolph Ganz, who leads the Young People's Concerts. Throughout the country—now more richly provided with baton talent than any other, and certainly now in possession of the world's incomparably best-trained and maintained ensembles—we find such other figures as Serge Koussevitzky, Pierre Monteux, Artur Rodzinski, Vladimir Golschmann, Eugene Goossens, Hans Kindler, Sir Thomas Beecham, Fabien Sevitzky, Eugene Ormandy, Nikolai Sokoloff, Otto Klemperer, Désiré Defauw, Nicolai Malko, Walter Damrosch, Albert Coates, George Szell, Frederick Stock, Reginald Stewart, Jose Iturbi, and many others. This is consulting merely the list of conductors who in most cases have regular orchestras of their own. There is a vast supplementary group, not including the many composer-conductors who might profitably be invited to conduct their own works.

A new serious attitude is being adopted toward composers born or resident in this country. Since many of the most noted ones in the world now are permanently settled here, one finds a comforting absence of the smug attitude that used to divide the world's creative figures as "in the real center of things"—i. e., Europe—and "in America," with disparaging emphasis on the latter. For some mysterious reason, that particular ether which was alone thought to make possible the breathing in of divine thoughts has been wafted over to this continent, perhaps owing to extensive air raids on the other side.

With the new efflorescence of composition in this hemisphere, and the presence here of the world's outstanding artists in unparalleled numbers, it should not be difficult for the New York Philharmonic to arrange a centenary program of bang-up proportions.

—o—

Alaska on the Musical Map

Alaska, not many years ago only a vague and little known locality to many Americans, has in recent seasons assumed more actuality with increase in air travel. It is heartening to learn, for example, as Musical Courier has done recently through a letter from one of its readers in that part of the country, that an interesting foundation has been reared by music-loving Alaskans for future developments of the art. The letter of this reader offers an interesting sidelight on life there:

Anchorage, Alaska,
Dec. 28, 1940.

Dear friends:

For some years I have read the Musical Courier from cover to cover. One who is away from large musical centers appreciates the current news of music and the artists in this way. Although to New Yorkers Alaska may seem the end of the world, we are by no means completely isolated from the arts. True, we have not the opportunity to see opera nor hear Metropolitan artists, but we do make our own music and derive infinite pleasure from it. I dare say you would be amazed at the number of fine vocal and symphony records in the homes of Alaskans, too.

For cultural entertainment, music holds the spotlight of the winter activities in Anchorage. I firmly believe there is no place belonging to the U.S.A. with a population of 3,500 where more above-the-average talent may be found. I have lived here for seven years, having directed the choir of the First Presbyterian Church all that time, both a Women's and Men's Community Glee Club two years, responding to calls for trios, quartets, solos, radio programs over our local station KFQD, and at present have a vocal class of twenty students. This, you understand, is just a "side line," as keeping house for my husband and two young daughters is my very real occupation.

I mention the above so that you will realize I have been in a position to see the interest and progress made in music in that period. One noticeable thing is the extreme fluctuation in personnel in musical organizations. Among the fifty-some persons turning out for rehearsal for our Christmas cantata this year, only six have been in the choir for more than three years. As a special feature, Jayne Rullman, harpist, played a group of Christmas numbers and accompanied her husband, Lieut. F. J. Chesarek, as he sang Schubert's Ave Maria.

Musically yours,
(Signed) MRS. JACK (LORENE) HARRISON.

Perhaps some enterprising concert executive may soon see a profitable opportunity for extending the itineraries of his artists to this northern principality. Now that plane jumps are in the everyday schedule of our swiftly traveling musicians, it would not be altogether beyond the possibilities to combine such a visit with one to Western Canada.

Cartoon by Bo Brown

"Don't youse know the Opera's gone democratic this year?"

Report on U. S. Piano Making

Again the report of the American piano makers has been one of increasing gains, thereby mirroring the widespread revival of interest in the instrument. Not only retrieving the setback experience during the lean years, but forging on to new records, the piano makers in this field during 1940 shattered all statistics since 1927, according to a report made in Chicago on Jan. 9 by William A. Mennie, secretary of the National Piano Manufacturers Association.

"Manufacturers are hard pressed to produce enough pianos to fill orders for dealers," said Mr. Mennie. On Dec. 31 there were on hand unfilled orders for 5,402 instruments, an increase of 57.72 per cent over the situation on the same date last year. In 1940, his report continued, 136,332 pianos were built in the United States, of which 80 per cent were of the modern small console types. This bulk of shipments was 19.54 per cent above those of 1939, and even 12.89 above those of 1929, when the boom times were at their peak.

Although America has long been a leading piano- and organ-building nation, in these unique days, the center of musical instrument manufacturing has definitely shifted to the New World, since it is impossible to procure imports of articles from Europe. Certain woodwind instruments and materials that used to come from some of the occupied countries must now be made here. When the present muddled world conditions are ended, the chances are that the United States will retain the gains that have been made.

This will be good news for the pianists.

—o—

Stars in the Winter Sky

The ancient conception of "music of the spheres" seems vindicated by modern science, at least in a figurative sense. Pythagoras' old-time teaching, though buried under a formidable labyrinth of symbolic and other jargon, has a modern parallel in a recent announcement by an astronomer that certain variable stars in the heavens have "pulsations similar to the movements of a harp string when it is plucked." We do not know whether these movements are productive of music, but neither is it possible to learn whether our ears can capture all kinds of sounds.

As for the stars in the more mundane operatic sky, they exercise a strong hold over their listeners by means of pulsations which they set up in the air. Some also are a feast to the eyes. We do not remember ever to have seen any serious musical artist who "pulsated in the manner of a harpstring," though there have been palpitant sounds heard at times on the outer edges of the footlights. We have also known some luminaries who underwent a temporary eclipse. But things are coming to a pretty pass when even the stars are not safe from scrutiny by scientists.

VARIATIONS

By Leonard Liebling

Always it is a cause for wonder that so many of the commercial radio programs use theme songs entirely unrelated to the wares they advertise. Therefore I offer some suggestions (without charge of any kind) for appropriate music in connection with various kinds of products:

For pleasure cruises—Calm Sea and Prosperous Voyage, Mendelssohn; La Mer, Debussy; Hymn to the Sun, Mascagni; Land Where the Citron Blooms, Thomas; From Foreign Parts, Moszkowski.

For power corporations—Elektra, Strauss.

For banks—Be Embraced, Ye Millions (Ninth Symphony) Beethoven.

Airlines—If I Were a Bird, Henselt; The Flying Dutchman, Wagner; On Wings of Song, Mendelssohn; Soaring, Schumann; Nearer, My God, to Thee.

Chinese Laundry—Rush Hour in Hong-Kong, Chasins.

Flower Shop—The Violet, Mozart; To a Water Lily, MacDowell; Flower Song, Bizet; Iris, Mascagni.

Jewelry—Watch on the Rhine; Columbia the Gem of the Ocean; The Crown Diamonds, Auber; Gold and Silver Waltz, Lehar; The Pearl of Brazil, David; The Ruby, d'Albert; The Golden Cross, Brüll; Jewel Song, Gounod; The Harp That Once in Tiara's Halls.

Matrimonial Agency—The Bartered Bride, Smetana.

Lace Shop—The Queen's Lace Handkerchief, Johann Strauss.

Toys—Children's Corner, Debussy; Hobby Horse, Achron; Little Drummer, Bohm; Broken Doll, Goossens; When I Bring You Colored Toys, Carpenter.

Phonographs and Radios—The Music Box, Liadoff.

Tango Studio—Invitation to the Dance, Weber.

Waldorf-Astoria Hotel—I Dreamed I Dwelt in Marble Halls, Balfe.

Footwear—Pedal Studies, Schumann; Two Little Wooden Shoes, Mana-Zucca.

Umbrellas—Raindrop Prelude, Chopin.

Smokers' Needs—The Pipe of Desire, Converse.

Haberdashery—Scarf Dance, Chaminade; Three Cornered Hat, de Falla.

Detective Agency—The Secret of Suzanne, Wolf-Ferrari.

Dunhill Lighter—Magic Fire, Wagner.

Bakery—Shortnin' Bread, Wolfe.

Chinese Restaurant—Chopsticks.

Circus—P. T. Barnum Suite, Moore; Carnival of Animals, Saint-Säens; The Juggler, Moszkowski; Dance of the Bears, Heins; Awakening of the Lion, De Kontski.

Sporting Goods—Rugby, Honegger; Tennis, Debussy; The Hunter's Call, Bohm; The Skaters, Meyerbeer.

Night Clubs—Swallows, Bohm; Vivat Bacchus (Seraglio), Mozart; Scotch Symphony, Mendelssohn, with Vichy d'Arte, Puccini; Comin' Thro' the Rye, Champagne Song (Don Giovanni), Mozart.

Modistes—The Dressmaker, Moussorgsky; Old Friends in New Dresses, Kirchner; Mlle. Modiste, Herbert.

Motor Cars—The Low-Backed Car; School of Velocity, Czerny; Cardillac, Hindemith.

Ostermoor Mattress—Lighter Far Is Now My Slumber, Brahms.

Fruit Shop—Bananier, Gottschalk; Love of Three Oranges, Prokofieff.

Fish Shop—The Trout, Schubert; Oysters, Neitzel, Hommard á Rameau, Debussy.

Mortuary Chapel—Good Bye Forever, Tosti.

✦ ✦ ✦

From a well-known conductor who doesn't wish his name used:

"Germany's radio announces that Nazi officials have banned Chopin's music from the air in that country and Poland. 'It has national Polish implications,' the edict said. . . . I have some further suggestions to the Nazis: Exile Handel and Haydn because of their well-known London activities; Schubert, for composing music to words by Shakespeare; Tschaikowsky for symphonizing Hamlet, The Tempest and Romeo and Juliet; Schumann for doing the same with Byron's Manfred; Beethoven, because he commemorated an English victory in his Battle Symphony; Brahms, because he went Grecian in his Sapphic Ode; Richard Strauss, because of his Egyptian Helen. The jury probably is still out in the case of Bach, for while he did compose the Goldberg Variations, he also is the creator of many effective Canons."

✦ ✦ ✦

A young English poet, Basil Swift, now visiting in Hollywood, sends this musical ode called A List Rhapsody:

Adam, Auber, Humperdinck,
Reiner, Ravel, Ricci, Fincke,
Leroux, Lortzing, Lachner, Lalo,
Glaeser, Glinka, Giordano.

✦ ✦ ✦

Wenckel, Wenzel, Wolf, Pugnani,
Marschner, Massenet, Mascagni,
Rimsky-Korsakov, Rabaud,
Spohr, Stravinsky, Mohr, Milhaud.

✦ ✦ ✦

Geyer, Weyer, Heyer, Will,
Pergolesi, Bemberg, Grill,
Damrosch, Dukas, Donizetti,
Flotow, Fevrier, Franchetti.

✦ ✦ ✦

Elgar, Heller, Romberg, Reiss,
Hummel, Homberg, Himmel, Weiss,
Pfitzner Ponchielli, Wenck,
Bizet, Bartok, Schillings, Schenk.

✦ ✦ ✦

Not to be outdone poetically, an American bard, Edgar Schofield, who teaches vocalism in New York when he is not writing verse, submits lines entitled A Studio Reverie:

Here within the studio
Where work is usual,
And young souls struggle diligently
To find the "Wings of Song",
I sometimes sit and reminisce a bit
On the difficulty, stress
And labor of it all.

To achieve world greatness
In this so great an art,
We know is limited to few,
And that most times in part.
Still onward, upward, ever is the urge
For fortune, praise and fame—
Sometimes methinks the gist of all is lost,
And these encompassed subrealities
Have dimmed the more important gain.

The discipline of technique,
The mastery and skill that come
To those who woo the Muse
With humility of will,
Gives back to him who sought it—
A priceless heritage of wealth
Far greater in degree, than the price
For which he bought it.

That gain forever lasts
Through life's long living,
To greater beauty, greater joy of giving—
'Till the fullness known is recompense indeed,
And takes the place of self's mere ego need.

✦ ✦ ✦

Colleague Ashton Stevens, of the Chicago Herald-American, is on the war path against what he terms the "ugly and hideous word 'musicologist,'" which "leaked into the language through the garbage exit." Stevens feels so deeply on the subject, that he offers a cash prize of $25 out of his own pocket (honestly and truly) for "the best workable word that can be substituted for 'musicologist.'" He will be the sole judge of the acceptability of the word, and no one is barred from the contest. The only reservation is that the winning word must be published first in Stevens' column. ("Musicologist" is bad enough, but still an improvement on the lovely and terse German synonym, "Musikwissenschaftlicher.")

Dr. Hans Rosenwald of Chicago, points out to Stevens that perhaps musicologist is justified if we accept also philologist, numismatologist, meteorologist, archeologist, etc.

Of late years, the American language has become infested with particularly annoying euphemisms, like "mortician," "realtor," "beautician," "tonsorialist," and the like—not to mention the "Shoppes," "Clubbes," "Booteries," and even "Shoe Shining Parlors."

Anyway, you music followers, here's a chance to earn $25 and at the same time alleviate the distress of Ashton Stevens, care Herald-American, Chicago, Ill.

✦ ✦ ✦

Apparently I am not a musicologist and not even a passable "date hound" (coined by the late Huneker when he was on the Musical Courier) for I have just received the appended from J. P. F. who scolds: "Hey, you! What's the matter with your musical knowledge? I enjoyed reading your Forecast for 1941 (issue of January 1) all except the passages where you get all mixed up about the birth months of Sibelius and Mozart. You give Sibelius' as May, and Mozart's as November. Well, you're all dizzy on both. Sibelius was born in November, and Mozart in January. Outside of that you are perfect on your musical birthday calendar. What ailed you? A *lapsus liebling*?"

There's no excuse, J. P. F. I must have been reading those reams of ASCAP-BMI literature and gotten brain-addled, that's all.

✦ ✦ ✦

By the way, nothing short of war seems to satisfy ASCAP and BMI. No appeasement in sight, no absolute victory or even negotiated peace. The contest is creating almost as much excitement and fury as the struggle between England and the Axists.

✦ ✦ ✦

And speaking of controversies, what has become of the former bitter arguments about the music of Bruckner and Mahler? After quite an absence, both composers came back to New York orchestra programs earlier this month, and the critics only purred gently instead of scratching and biting as formerly. Is it apathy or acquiescence?

✦ ✦ ✦

In Life of January 6 there is a striking procession of photographs showing the hands of Josef Hofmann on the keyboard while playing scales, runs, thirds, sixths, trills and octaves. The pictures were made by Gjon Mili with a high-speed camera and mirrors, so that the front and back of each hand are reproduced in action. Even with such visual closeup aid as a guide, most of us nevertheless will remain ignorant of how wizard Josef works his technical wonders.

✦ ✦ ✦

If you haven't read Hendrik Willem van Loon's new book on Bach (with accompanying phonograph records by Grace Castagnetta) you are missing the most humanly affectionate and understanding words ever penned about the Gigantic Cantor.

Van Loon, when he informed me that the volume is dedicated to me, wrote: "I read my own fascinating text, I look at my own incomparable pictures, I listen to Grace's magnificent records, and I say that the book is entirely too good for you."

The chief reason why some older persons never cease their devotion to the older composers is best expressed by Bruno Walter, who says, "These things which I love get nearer to my heart; they get stronger always."

◆ ◆ ◆

During Yuletide, when Toscanini arrived at Carnegie Hall to rehearse Beethoven's Missa Solemnis, he came in with an open letter in his hand. Someone approached him with the cheery greeting, "Good morning, Maestro, and best wishes to you for this joyous goodwill season." Slapping the letter violently, Toscanini yelled, "Bah! The soprano writes me she is sick."

◆ ◆ ◆

A singer named Mutch, another named Little, and a pianist named Loesser are in the New York recital list this month.

◆ ◆ ◆

The Aaron Richmond Concert Series of Boston seems to suggest a possible new era in program-making with its event of February 4 in that city, when Joseph Szigeti, Benny Goodman and Mr. and Mrs. Bela Bartok are to combine in the presentation of the following scheme:

Sonata, A major, violin and piano....Mozart
Rhapsody for clarinet and piano.....Debussy
Contrasts, for violin, clarinet and piano.....Bartok
Rhapsody for violin and piano.....Bartok
Sonata for violin and piano.....Debussy
Pieces for two pianos.

Whoever originated the idea deserves the thanks of the Boston concert-goers for relieving them once from the regular cut and dried formula. Let us hope that Mr. Richmond and his artists may reap shekels in proportion to their courage.

◆ ◆ ◆

At the Lotos Club the other night, radio's Professor Quiz (right name, Dr. Craig Earl) told this priceless story and vouched for its truth:

"A conductor went to a New York suburb not long ago to rehearse a WPA orchestra. One of the double bass players kept missing a required D, and finally the leader asked him whether he could recognize that tone when he heard it.

" 'I think so,' was the answer.

" 'Sound a D for him,' the concertmaster was commanded, and he complied.

"Thereupon the bassist fumbled around on his strings until he found the right note, and remarked wonderingly, 'I always thought that was A.' "

◆ ◆ ◆

The church next door to the Musical Courier offices displays a billboard announcing this subject for a sermon: "Spiritual Meaning of the Nazi and Soviet Aggressions." Spiritual?

◆ ◆ ◆

Anything spiritual about the Bois de Berlin and the Platz de la Concorde?

◆ ◆ ◆

To say nothing about the possibilities of the Paris Grosse Oper giving works by Karl Gounod, Franz Bizet and Jakob Puccini.

Turn about being sauce for the gander, concert artists may find a bit of satisfaction in knowing that Virgil Thomson, the Herald Tribune's plain spoken critic, made his debut as a singer the other night, and his press was only lukewarm. In the League of Composers' seance of Films and Music, where various composers spoke, Virgil, to the surprise of everybody, announced that he would sing the folk tune Mississippi, on which he had based a fugal treatment for his documentary, The River. No one had suspected these talents existed in the versatile scribe, but in spite of a tone production that inclined to the opaque, a faulty glottis stroke, a tendency to scooping, and somewhat breathy attack, his work was pronounced "adequate." Still, some of the older newsmen were seen to shake their heads: if such practices are encouraged, who knows what outbursts may be coming from Pitts Sanborn, Olin Downes and Samuel Chotzinoff?

* * *

Talk about versatility! Maria Kurenko, soprano, billed as "the Russian Nightingale," took a brief holiday from concert activity to rehearse the role of the opera singer, Cavallini, heroine of Edward Sheldon's play Romance. She will play it at the Civic Theatre in Chicago on Jan. 24 and 25. Here's hoping many nose-gays fall at fair Maria's feet.

* * *

The radio music we've been hearing since Jan. 1 has certainly been giving the classics their due. Whether or not you like them stepped up to modern tempo is, of course, a personal matter.

Come to think of it, the lighter note seems to be permeating air hours more and more. We never expected to hear suave and scholarly Albert Spalding and manly John Charles Thomas trading *bon mots* in support of a popular beverage. But the public not addicted to concerts is getting to know the standards that conscientious artists impart to their music, and so everybody benefits in the long run.

* * *

Larry Tibbett's son, Larry, Jr., was one of four young men connected with the theatre who were interviewed on a drama critic's radio hour on Jan. 13. When asked what was his real ambition, Larry said, "To be a good actor, singer and dancer." If he follows in the paternal footsteps he will be at least the first two.

Traubel and Sciontis Open Tenth Season of Diaz Musicales

The tenth anniversary season of the Diaz Wednesday Afternoon Musicales was happily introduced at the Hotel Pierre ballroom recently by Helen Traubel, Metropolitan Opera soprano, and Isabel and Silvio Scionti, duo-pianists. Thrilling in voice, heartily satisfying in artistry and musicianship, and gracious and dignified in appearance, Miss Traubel received much applause from the capacity audience (with standees).

The opening group of Brünnhilde and Sieglinde arias from Die Walküre was sung superbly. Miss Traubel's versatility was evident in her keenly sensed interpretations of songs by Faure, Koechlin, Burleigh, Carl Engel, Blair Fairchild and McNair Ilgenfritz, in addition to the Voi lo sapete from Cavalleria Rusticanna. The tenderly reminiscent little song by Fairchild, A Memory, had to be repeated, and encores were generously added. Coenraad V. Bos added his usual sensitive accompaniments.

Isabel and Silvio Scionti were enthusiastically received in their brilliant playing of two groups of numbers by Bach-Scionti, Beethoven-Thern, Arensky, Strauss-Chasins, Milhaud, Kay Kellogg and Chabrier, as well as Bohm's Calm as the Night, specially arranged by them for this concert. The audience was particularly responsive to the Arensky Scherzo played at dazzling speed, and the Milhaud Rhumba, which again displayed their brilliant technic.

The Jan. 8 concert featured Marjorie Lawrence, soprano; Jean Carboni, basso, and Raya Garbousova, cellist. M. W.

Madrigal Society Names Winners of Award Recital

William Schatzkamer, pianist, and Charles Wistar Yearsley, baritone, were the winners of the New York Madrigal Society's Recital Award. The recital by the young artists will be at Steinway Hall on Jan. 28.

NEW YORK CONCERTS

A—afternoon; E—evening.

Wednesday, Jan. 15
Ella Flesch, soprano, Town Hall (E)
Zadel Skolovsky, pianist, Carnegie Hall (E)

Thursday, Jan. 16
Philharmonic-Symphony Society, Carnegie Hall (E)
Robert Malone Musicale, Carnegie Chamber Hall (E)

Friday, Jan. 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Women's Orchestra of New York, Carnegie Chamber Hall (E)

Saturday, Jan. 18
Kenneth Spencer, bass, Town Hall (A)
Ruth Soskind, pianist, Carnegie Chamber Hall (E)
Pina La Corte, soprano, Town Hall (E)

Sunday, Jan. 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Isbbel Mutch, soprano, Town Hall (A)
New Friends of Music (Mack Harrell, baritone, Busch Quartet), Town Hall, 5:30
Anje Belmonte, baritone, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall, (E)

Monday, Jan. 20
Kolisch Quartet, Town Hall (E)
Shura Cherkassky, pianist, Carnegie Hall (E)
Orchestrette Classique, Carnegie Chamber Hall (E)

Tuesday, Jan. 21
Harry Cykman, violinist, Town Hall (A)
Hilda Oblin, soprano, Town Hall (E)
Angelo Reyes, violinist, Carnegie Hall (E)

Wednesday, Jan. 22
Douglas Johnson, pianist, Town Hall (A)
Igor Gorin, baritone, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, Jan. 23
Louis Bailly, violist; Genia Robinor, pianist, Carnegie Chamber Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Jan. 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Miriam Solovieff, violinist, Town Hall (E)
Consuelo Brown, pianist, Carnegie Chamber Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, Jan. 25
National Orchestral Association, Carnegie Hall (A)
Chorus of the New York Institute for the Blind, with Lauritz Melchior, tenor, Town Hall (E)

Sunday, Jan. 26
Janet Hecht-Bush, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Herta Glaz, soprano, Busch Quartet), Town Hall 5:30
Mary Louice Paff, pianist, Antony Doschek, violinist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Jan. 27
Yehudi Menuhin, violinist, Carnegie Hall (E)
Arthur Loesser-Beryl Rubinstein, duo-pianists, Town Hall (E)

Tuesday, Jan. 28
Philadelphia Orchestra, Carnegie Hall (E)
Saidenberg Little Symphony, Town Hall (E)
Gertrude Janssen, soprano, Carnegie Chamber Hall (E)

Wednesday, Jan. 29
Margit Bokor, soprano, Town Hall (E)

Thursday, Jan. 30
Philharmonic-Symphony Society, Carnegie Hall (E)

Saturday, Feb. 1
Alexander Brailowsky, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Yella Pessl, harpsichordist, Elsie Houston, soprano, Town Hall (E)
Vincent Sorey Concert, Carnegie Chamber Hall (E)

Sunday, Feb. 2
Marilyn Meyer, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Muriel Rahn, soprano, Carnegie Chamber Hall (A)
New Friends of Music (Lotte Lehmann, soprano), Town Hall 5:30
Brian O'Mara, tenor, Town Hall (E)
New York City WPA Symphony Orchestra, Carnegie Hall (E)

Monday, Feb. 3
Tito Schipa, tenor, Carnegie Hall (E)
Zina Alvers, soprano, Town Hall (E)

Tuesday, Feb. 4
National Symphony Orchestra, Carnegie Hall (E)
David Nadien, violinist, Town Hall (E)

Wednesday, Feb. 5
Cleveland Symphony Orchestra, Carnegie Hall (E)
Margaret Speaks, soprano, Town Hall (E)
Guild Singers, Carnegie Chamber Hall (E)

Thursday, Feb. 6
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Feb. 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Tashamira, dancer, Carnegie Chamber Hall (E)
Anna Antoniades, pianist, Town Hall (E)

Saturday, Feb. 8
Signe Sandstrom, cellist, Town Hall (A)
Henri Deering, pianist, Francis MacMillen, violinist, Town Hall (E)
Maria Coffey, soprano, Carnegie Chamber Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, Feb. 9
Martha Servine and Roth Quartet, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Emanuel Feuermann, cellist, Franz Rupp, pianist), Town Hall 5:30
Municipal Opera Association, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Feb. 10
Ossy Renardy, violinist, Carnegie Hall (E)
Oscar Wagner, pianist, Dvonch Quartet, Town Hall (E)

Tuesday, Feb. 11
Richard Monro, bass-baritone, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
David Holland, pianist, Town Hall (E)
Vincent Mattina, baritone, Carnegie Chamber Hall (E)

Wednesday, Feb. 12
Yehudi Menuhin, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, Feb. 13
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Feb. 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)
Frederick Marantz, pianist, Carnegie Chamber Hall (E)
Negro Composers Study Group, Town Hall (E)

Saturday, Feb. 15
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Gary Graffman, pianist, Town Hall (A)

Opinions Differ on Importance of Radio and Records

The Musical Courier continues the discussion among musicians and educators on the value of the radio and records to this art.

In the last issue comments were made by Jean Dickenson, Pietro Yon, Benjamin Britten, Elisabeth Schumann, David Mannes, Henry Cowell, Daniel Gregory Mason, Enzo Pascarella, Edgar Schofield and Charlotte Boerner representing various phases of music.

Herewith are published additional opinions on the question which was:

"Is reproduced music—radio and phonograph music—beneficial or otherwise to the cause of music?"

Alexander Kipnis

Basso, Metropolitan Opera

I consider reproduced music, by means of recording, highly desirable, pleasurable, and educational.

Through repeated listening to records, the student is able to follow the form, delivery, and all the many details, which the momentary impressions of the performance, heard in a concert, could not and do not intensify.

Recorded music preserves for future generations, the invaluable proof of the artistic standards of the vocal, and tonal capacities, and accomplishments, and as a medium of comparison.

For remote countries reproduced music provides the vehicle by which they too can enjoy and appreciate what we here, and in Europe, have created, and produced, in the field of music.

Charles Haubiel

Composer

Much can be said for and against this question. I feel I could be just as content on one side as the other. I would incline a little to choose the side "R. M. is harmful" for I sincerely believe that bad music as reproduced has been very harmful to the education of our youth and to anyone who would listen (this has nothing to do with badly reproduced good music which, I take it, is outside our present interest). Furthermore, I doubt if the very great good done by the recording and broadcasting of good music compensates us for the retarding of our culture trouble to the vulgar commonplaces one is forced to listen to for some 10 per cent of air time given over to good music. I can only hope for the best and have a belief in the good winning out.

Helen Teschner Tas

Violinist

I can only say that I believe it is more beneficial than harmful. One may argue that it deprives many musicians of employment, but to prove that less musicians are employed in our country today than was the case before the phonograph and radio came into existence would require a rather careful study of statistics. At one time, to be sure, every theatre had its orchestra, but there were less theatres. And today there are many more orchestras throughout the land that did not exist before.

It is true that many young people find it so convenient to listen to others performing that they make no effort to become proficient as musicians themselves, but I doubt that much valuable material gets lost that way.

Nor have I noticed any decrease in amateur activities; quite the contrary.

I believe the radio and phonograph have brought music to thousands of people, who would otherwise have remained ignorant of it. An educated audience is the result, which must be a joy to every performing musician and every composer.

Charles Repper

Composer

Radio *could be* of enormous benefit to music and musicians, but at present its possible value is seriously discounted by the prejudices and general policies of the persons in control. For example, the highly important opportunity, for composers, of a wide and varied audience for their works is offset by radio's mania for performing the smallest possible number of compositions the greatest possible number of times.

The worst offenders seem to be the sponsors and advertising managers of commercial programs who are apt to know little or nothing about music, and to regard it as merely a tool of their trade. It is, evidently their unshakable conviction that nobody who listens to radio—at least nobody with five cents to spend—ever wants to hear any piece of music with which he is not already as familiar as he is with the multiplication table. In fact, music for these programs is chosen from lists of pieces which, by business-like tabulation, have been found to have received the greatest number of performances in preceding weeks; and from the hackneyed group of "chestnuts" like Last Rose of Summer, Drink to Me Only, etc. The symphonic repertoire, on the air, is nearly as bad.

Since there are only so many hours in the day during which music can be broadcast, it is obvious that if every dance band must play Practice Makes Nervous, and half a dozen artificially built-up hit tunes every day, on every program; if every singer, from the tyro to the star from the Met. must sing the same moss-covered ballads; and if every symphony orchestra that goes on the air must play, every season, Beethoven's fifth, Brahms' second, Tchaikovsky's fifth, and certain other classics that come readily to mind; there simply isn't much time left for anything else.

The result is that radio eventually kills its favored few pieces by over-playing them until interest in them is dead—certainly until nobody would think of buying copies of them—and it starves out all the rest, which includes much old as well as most new music, by refusing to give it any hearing at all. This is bad not merely for composers, but for the public.

Although phonograph companies also prefer not to record a work until after someone else has made it popular, and insured its sale, they are not as hidebound as radio; and undoubtedly the merited increase in the sale of records is partly due to radio's narrow and monotonous musical diet, and people's unwillingness to have their programs all chosen for them by advertising agents.

Photo by Eric Schaal

ELISABETH RETHBERG WITH HER BELGIAN PAPILLON, FIFI,

at her home in Riverdale, N. Y., attends personally to her "fan" mail. After appearing in a season of opera in Brazil last summer, Mme. Rethberg sang in nine performances with the San Francisco Opera Company, and followed this with a concert tour. The soprano has now begun a season of ten performances with the Metropolitan Opera. She became an American citizen last season.

Georges Miquelle

Cellist

Personally, I think it invaluable to have the greatest artists make recordings which will remain forever just as precious paintings or the music masterpieces which have been written.

The art of interpretation is a great art and only a few reach the top. For that particular reason, I believe good records are just as important as the publication of written music.

Music appreciation has been developed tremendously in this part of the country through recordings. Broadcasting is also extremely beneficial to the public in general. It could be the greatest means of education if more sponsors were interested to give the best types of programs instead of merely be interested in reaching the greatest number of people to listen in.

I think the radio has been harmful to the musical profession, but I think in time it will prove to be the greatest help to it.

(Please turn to page 24)

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CHICAGO

Music of Holiday Period Included Post-Season Opera and Oratorios

By RENÉ DEVRIES

CHICAGO.—Throughout the Yuletide the stage of Orchestra Hall was girthed with garlands and festoons of evergreen that added a festive note to the concerts given by the Chicago Symphony Orchestra, the Swedish Choral, Apollo Musical and Yale Glee Clubs.

If the platform of the hall was bedecked in true Christmas spirit, each concert shone in its particular light and needed no decoration. Frederick Stock, long recognized as a program builder par excellence, invaded the oratorio field once again to present Pierné's Children at Bethlehem, not heard in these surroundings in the past ten years. For its presentation 400 children from the public schools and an octet of fine singers assisted the orchestra.

Well prepared by Dr. Helen Howe, director of music in our schools and her twelve district supervisors of music, the youngsters sang the music exquisitely under the baton of paternal Dr. Stock. The soloists—Mark Love, Lydia Summers, Dorothy Kirsten, Agatha Lewis, Ella Steele, Henrietta Chase, Bruce Foote and LeRoy Hamp, contributed in making the two-part mystery a work of importance. The cantata was preceded by the Pastorale from Bach's Christmas Oratorio and followed by Rimsky Korsakoff's The Young Prince and the Young Princess from Schéhérazade, with the Rubinstein ballet music and wedding march from Feramors as a grand finale.

Francescatti Feted With Orchestra

Zino Francescatti created nothing short of a sensation by his playing of the Lalo Spanish Symphony at the Thursday-Friday concerts. Recalled nine times at the conclusion of the work, the young wizard of the bow was compelled to break the non-encore rule and repeated the second movement of the concerto before the concert could proceed. The program included the Pfitzner overture to Das Christelflein, the first performance anywhere of Miaskowsky's Symphonic Fantasy in F minor (written especially for the orchestra's jubilee year), Glazounoff's Scenes de Ballet and Johann Strauss' Emperor Waltzes,— a light but comprehensive list. Miaskowsky's Symphonic Fantasy might well serve the Russian composer for his contemplated twentieth symphony, as there is in the short piece enough material and themes for at least a first movement. Probably aware that his latest work would be performed around Christmas time he set down music of a melodious and harmonious texture devoid of cacophony and written in a language easy to understand on a single hearing.

The young French violin virtuoso triumphed again at the following Tuesday afternoon concert in the Paganini Concerto, which he imbued with golden tone and a technic that made child-play of its many intricacies. Again an encore had to be added before his enraptured listeners would consent to leave the hall.

Messiah Performances

At this time of the year the Swedish Choral Club under the direction of Harry T. Carlson and the Apollo Musical Club, Edgar A. Nelson conducting, give annual performances of Handel's Messiah in Orchestra Hall. Justly regarded among this country's finest organizations of its kind, the Swedish Choral Club lived up to that exalted reputation even though Conductor Carlson had his huge choir sing the potent music with less power than heretofore and his quartet of soloists followed suit. Beautiful singing made the performance stand out as a cameo, but a miniature Messiah is, to say the least, tedious. The same tonal restraint noticed in the singers was reflected in the accompaniments of the orchestra and only the organist, Stanley Martin, employed a few fortes. Hilda Ohlin sang with crystalline purity of tone and clear diction while Sonia Sharnova made the contralto part stand out in bold relief by the authority of her address and traditionally correct interpretation. Joseph Laderoute, much admired at his debut in oratorio here last season, has undergone many changes in his art. The voice remains liquid in timbre, but a certain uncalled for mannerism marred an otherwise satisfactory delivery of the tenor solos. Herbert Gould, not heard since entering the pedagogic field, has lost much tonal luster.

Apollo Club Scores

If we were somewhat disappointed in the Swedish Club's presentation, we were doubly pleased with that given the masterpiece by the Apollo Musical Club. To Edgar Nelson goes unstinted praise for a performance that was not only inspiring, moving and telling, but one that might well serve as model for other choral societies to emulate. The massed chorus sang gloriously with noble accent, pure diction and force that made the hearer's hearts throb.

The Chicago Symphony Orchestra and Robert Birch at the console aided things materially with exceptionally fine accompaniments. The soloists, too, came up to the mark, especially the baritone, Bruce Foote, who dominated by the beauty of his rich and warm voice that reached cavernous tones with the same power and beauty as in high altitudes besides projecting the text effectively and giving each phrase its true meaning. Kathryn Witwer is one of the few sopranos of our acquaintance capable of putting real joy in the singing of Rejoice Greatly and by so doing she won the suffrage of all as did also the contralto Ruth Slater. Robert Topping sang Every Valley more dramatically than necessary and his desire of producing big tones made his contribution less agreeable than would have been the case otherwise, for he, too, is endowed with musical intelligence and a vocal organ of rare beauty when not abused beyond its limitations.

Opera's Post-Season Performances

Humperdinck's Hänsel and Gretal, sung in English, was listened to by an audience that left not a seat vacant in the vast Opera House. Virginia Haskins and Suzanne Sten made a palpable hit as the children. Douglas Beattie and Sonia Sharnova, the father and the witch respectively, were about the only two who enunciated the text clearly and Conductor Kurt Herbert Adler subdued the orchestra so as to permit the young singers of the cast to better their vocal resources, but he only succeeded in making the music less potent.

As a grand finale to the 1940 opera season Massenet's Manon was presented on New Year's Eve with Grace Moore repeating her brilliant characterization of the voluptuous "flapper" and projecting her song in telling fashion. Tito Schipa's Des Grieux has long been an object of admiration and this stylist among tenors lived up to that exalted reputation, singing Le Reve with dulcet accent and the Ah Fuyez with vocal brilliance. In the trio of stars George Czaplicki as the rascally Lescaut shone and the performance proved a stimulus to the huge gathereing that taxed the opera house beyond its enormous capacity.

Yale Glee Club in Visit

Marshall Bartholomew and the Yale Glee Club stopped long enough here to give a concert in Orchestra Hall on Christmas night. The collegiates and their conductor gave reason to rejoice to the few who left their homes on a very inclement evening by singing their light miscellaneous program in a manner that added laurels to their institution.

History and Enjoyment of Music Series

The Ballet Russe de Monte Carlo, though playing to small houses at the Auditorium Theatre during its fortnight's stay, was greeted by a packed house when it appeared as one of the features of the History and Enjoyment of Music Series. The company boasts of many star dancers and with its excellent coryphees they offered several novelties on the only night we were privileged to attend. For some unknown reason no tickets were received for other performances.

Hanna Butler Pupils Heard

Willa Dryden, soprano; Edward Terry, tenor; Carol Brener, soprano, and Helen McCulver, contralto, sang duets and solos recently at the Woman's Club Theatre and each carried the banner of the Hanna Butler studio to heights, reflecting credit upon their mentor in the matter of vocalism and interpretation.

Mrs. Butler's pupils are kept busy filling professional engagements throughout the season. Ethel Shadle, coloratura, recently sang for the Chicago Musical Guild; Wilda Dryden gave a recital for the Wilmette Woman's Club in December; Helen McCulver, contralto, sang for the Garden Club in December and the Musicians Club in January.

Delta Omicron Founder's Day Marked

"Delta Omicron in American Music" was the theme of the program for the thirty-first Founders Day banquet of Delta Omicron national music sorority in the Auditorium Hotel ballroom on December 11. Founded at the Cincinnati Conservatory of Music in 1909, the sorority has chapters in thirty-one schools in various parts of the country. Active chapters are established only in colleges, universities and schools of music of high standard and well established reputation offering a thorough musical education. There are five alumnae chapters and six alumnae clubs. Bessie Covert is president of the sorority and Mrs. J. W. Ward, president of the Chicago Alumnae chapter. The musical program was presented by Naomi Cullen Cook, soprano of the Chicago Opera; Elaine Dahlgren, contralto; Catherine Caligari, soprano, winner of a Delta Omicron scholarship; the Northshore Alumnae chorus, which sang numbers by Hageman, O'Hara and Deems Taylor, national patrons, and the Evanston String Quartet, which played an original composition by Margaret Borchers, a Delta Omicron member whose works have won honorable mention at the past two national conventions.

Chicago Alumnae of Delta Omicron have recently entertained the active chapters of the city in get-together parties. The southside alumnae were hostesses to Pi and Psi chapters of the American and Chicago conservatories. The northshore group entertained for Lambda Chapter of Northwestern University. President Covert, who is also national vice-president of the Woman's Professional Pan-hellenic Association,

ANDRE MATHIEU PLAYING WITH HIS SISTER, CAMILLE

in the snow at Montreal, Canada. The young composer-pianist appears on Mar. 4 with Les Concerts Symphoniques orchestra under the baton of Désiré Defauw. Recently he was heard in a program, including several of his own compositions, before the Quebec Ladies' Musical Club.

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spoke at each affair on "what Delta Omicron is doing nationally, and its place among professional women, and the W.P.P.A."

Delta Omicron members from Lambda chapter at Northwestern University; Pi chapter, Chicago Conservatory; Psi chapter, American Conservatory; Chicago Alumnae, and a large group from Milwaukee chapters made up a special party at Naomi Cullen Cook's debut in Il Trovatore at the Chicago Opera. Hildegarde, radio and cafe songstress, recently heard over WGN and appearing currently at the Camellia Room of the Drake Hotel, is another Delta Omicron notable.

National College of Education Has Christmas Festival

The Christmas festival at National College of Education was a triumph for the musical director, Louise St. John Westervelt, and Etta Mount, the dramatic director, under whose direction an unusual dramatized version of Pierné's Children of Bethlehem was so beautifully presented that already there are requests for its repetition. Miss Westervelt's large chorus of sixty, the selected choir of twenty-five and the five soloists, all coached and skillfully trained by this expert voice teacher and choral director, sang exquisitely and showed the results of diligent and conscientious rehearsing. Not only is Miss Westervelt expert in teaching and directing, but she arranged the Pierne score so skillfully that there were no abrupt breaches and the production moved smoothly and effectively. The pantomine arranged by Miss Mount fitted in admirably with the music and combined to make one of the most outstanding performances which National College has produced.

Indianapolis Orchestra on Discs

INDIANAPOLIS.—Said to be the youngest such organization ever to contract with RCA-Victor for the making of Red Seal records, the Indianapolis Symphony Orchestra, under Fabien Sevitzky, during the second week in January was engaged to make 14 double-side records, the music ranging from classical to contemporary compositions. At the beginning of its fourth year, under Mr. Sevitzky's direction, the Indianapolis Orchestra thus has achieved a distinction not granted to many older orchestras.

Hofmnan Feted Soloist

The third symphony concert of the season featured the Sibelius Symphony No. 2, which received a brilliant and scholarly reading under Mr. Sevitzky. The Serenata Notturna No. 6 by Mozart gave the string section an opportunity to display a warmth of tone which was practically flawless in execution. Christmas Poem by McCollin was offered as the American work, and contained much delicacy and beauty. Josef Hofmann was soloist in the Chopin Concerto in E minor, impressing the audience with his remarkable technical resources and acme of mechanical mastery.

The first "Pop" concert of the season featured Charles Petremont, a 13-year-old lad from Boston, in the Mendelssohn Violin Concerto. After a nervous first movement, the youngster settled down to give the large audience a taste of his gifts of sensitive musicianship that tends towards the poetic. The orchestra provided an excellent background to make his appearance a success. Massenet, Tchaikovsky, Carpenter, Gounod and Grieg numbers constituted the orchestral works in which suavity and finesse of tone were manifest at all times.

Virovai in Recital

Robert Virovai made his debut in this city in the second of the Martens Concerts. An outstanding achievement was the playing of the Bach Prelude in E, an exacting test of musicianship and taste. The Vieuxtemps Concerto in D minor was set forth with ardor and definite musical understanding. Corelli, Beethoven, Wieniawski, and Rossini works all revealed significant features which resulted in hearty applause from the audience. Vladimir Padwa at the piano assisted with unerring support.

Leon Zawisza, concertmaster of the local Symphony, appeared before a large audience in his first appearance of the season. Poème by Chausson, and Andante rubato alla zingaresca by Dohnanyi were outstanding in both control of dynamics and temperament. Nina Dutton contributed skillful and well unified support at the piano.

The annual Municipal Concert of Christmas music by the Ogden Junior Chorale was held at Christ Episcopal Church under the direction of Mrs. James M. Ogden. This year the program was sponsored by Beta Beta Chapter of Alpha Chi Omega.

The Irvington Community Chorus presented parts from Messiah at the Irvington Methodist Church. The chorus sings with spirit and especial attention to all details. Many persons were turned away due to the limited seating capacity.

Sevitzky Leads Conservatory Orchestra

The Jordan Conservatory Orchestra under the direction of Fabien Sevitzky presented their first program of the season at the Murat last month. C. Hugo Grimm was guest conductor in his suite, Peter and Wendy, a work filled with humor which brought much applause from the audience. The Nutcracker Suite by Tchaikovsky was played with a wide range of mood and inflection. Lynne Wainwright, harpist, and James Hosmer, flutist, were soloists in a concerto by Mozart. Both appeared to be in complete accord at all times and the performance was one of effectiveness and understanding.

Messiah by Joint Choirs

The Matinee Musicale and Maennerchor joined forces under the direction of Joseph Lautner for a moving performance of Handel's Messiah at the Murat. The chorus sang with vigor and excellent diction resulting in a climax of power to excite the audience. The Jordan Conservatory Orchestra supplied a capable background of unified accompaniments. Kathryn Witmer, soprano; Ruth Slater, contralto; Robert Long, tenor; and John McDonald, bass, were soloists each contributing beauty and skill to their well-known parts. Clarence Elbert, organist; and Natalie Conner, pianist; gave support with full sonorous tone. Edward Bailey Birge of Indiana University directed the chorus and soloists in the Hallelujah Chorus.

H. C. GREGORY.

Maynor Captivates Audience in Wilmington

WILMINGTON, DEL.—Dorothy Maynor opened the concert season here before a capacity house. This was the first concert of the series sponsored by the Wilmington Community Concert Association. The artist held her audience throughout with her personality, dramatic intensity and voice of rare beauty. She was supported by the sympathetic accompaniments of Arpad Sandor.

The remaining concerts of the series present Marcel Hubert, cellist, Robert Casadesus, pianist, and the Rochester Philharmonic Orchestra. W. B. H.

Charlotte Symons in Recitals

Charlotte Symons, Metropolitan Opera soprano, has been fulfilling many club engagements recently including an appearance for the Illinois Manufacturing Association, at which Frank Waller conducted members of the Chicago Symphony Orchestra and for the Melodies Club.

Bostonians Visit Rochester

ROCHESTER, N. Y.—The annual visit of the Boston Symphony, under Dr. Serge Koussevitzky, again proved a high point of the season. The music lovers who packed the Eastman Theatre to the doors thrilled to the brilliant performance of works by Haydn, Debussy, Stravinsky and Brahms. Jesus Maria Sanroma was soloist in the Capriccio by Stravinsky for piano and orchestra. The performance of Brahms' Second Symphony was a memorable one.

Alexander Kipnis, Russian basso, appeared as soloist with the Rochester Philharmonic, under Jose Iturbi, conductor. His contributions, which were the highlight of the evening, were two arias from Moussorgsky's Boris Godounoff. An uneven performance of Sibelius' First Symphony was the chief orchestral offering, played as a tribue to the Finnish master's seventy-fifth anniversary.

Angna Enters appeared before a capacity audience in Kilbourn Hall of the Eastman School of Music for a third time in this chamber music series.

The Eastman School of Music presented a variety of events in the pre-holiday weeks. The first concert this season of the Little Symphony of Phi Mu Alpha Fraternity, Frederick Fennell, conductor, in Kilbourn Hall, was devoted to works by Schubert, Mozart and Beethoven, Mr. Fennell and the orchestra appearing to advantage particularly in the latter. Margaret Stalder was soloist in the Mozart D major piano concerto.

Eastman School's New Junior Orchestra Bows

The first concert of the newly formed Eastman School Junior Symphony, under Dr. Paul White, gave two students from the school an opportunity to appear in public with the orchestra. Alexander Courage, from the class of Dr. White, conducted Wagner's prelude to Die Meistersinger and Robert Baustian, a pupil of Raymond Wilson, played the solo part in Franck's Symphonic Variations for piano and orchestra.

The school opera department gave its first public productions of this season in Kilbourn Hall. Emanuel Balaban, director of the department and musical director of its performances, chose episodes from two operas: the "workshop" scene from Charpentier's Louise and two scenes from the third act of Moussorgsky's Boris Godounoff. Nicholas Konraty was the stage director. L. F.

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Importance of Radio and Records Debated

(Continued from page 21)

Emanuel Feuermann

Cellist

In my opinion, the radio is of such revolutionary importance to every field of music, to players as well as to listeners, that we, who are witnessing just its beginning, cannot possibly tell where it will lead. From the musicians' side, the fear that radio music may displace individual music can be compared to the question of a hundred years ago, when steam engines, railways, etc., menacingly appeared on the horizon and people were wondering what would happen to those engaged in the transportation business with horses and buggies.

As a concertizing musician, I believe that with the help of radio, good music will no longer be enjoyed by only a few privileged people, but musically untrained and inexperienced people will learn to appreciate its grandeur and enjoy it. As regards the gramophone in connection with teaching, I would even like to go so far as to regret very much that its value is by far too little recognized. The possibilities in this field seem to me to be tremendous.

Mario Braggiotti

Pianist and Composer

That the existence of the phonograph and radio has contributed greatly to the growth both in popularity and knowledge of music is, in my opinion, indisputable.

In music pedagogy the greatest inspiration for a student's progress is achieved through illustration; what more convenient and effective than for a teacher to be able to say: "Listen to record No. such and such, or, don't miss tomorrow's program over station so and so"? From still another angle "music for the millions" exercises a very stimulating influence on the mutual understanding between different nationalities—and how necessary today. The opera lover, for instance, who listens to the Metropolitan's broadcasts, will study librettos and even their respective languages.

Louis Bachner

Teacher of Singing

Reproduced music—broadcast, phonograph, and screen—is mechanically produced and can only attain the perfection of the mechanical. The sound of the mechanical reproduction has only a photographic value as compared to the living original. It will always lack the human element. It can never replace it, no matter how perfect.

But—reproduced music, as a means of education, music appreciation and cultural development, is invaluable. It awakens the desire to hear an actual performance of these reproduced works. When reproduction is used to further artistic musical works, and when the means of reproduction, performer and performance, are of the highest standard, it must be beneficial to the music profession, for it elevates the standard of competition and serves as a stimulus to greater effort.

Photo by Samuel H. Gottscho

BEFORE THE TEMPLE IN MOZART'S MAGIC FLUTE as presented recently by the opera department of the Juilliard School of Music. William Dean is seen as the Speaker of the Temple; Louise Giachino, as Pamina; Phillip MacGregor as Sarastro; and Monas Harlan as Tamino. Albert Stoessel conducted, with Alfredo Valenti as stage director and Frederick J. Kiesler in charge of scenery.

Louise Arnoux

Singer, Lecturer, Teacher

I believe that, under present conditions, broadcast music is more useful to the soap and automobile industries than to the cause of music and the musical profession.

From an educational point of view its effects are deplorable: the output of inferior music, exceeding that of the good, is debasing the taste of the masses.

Young people are pathetic victims of such an avalanche of mediocre, ready-made stuff, provided by radio and phonograph. Music is now, for many of them, merely a pastime which they take for granted, an accompaniment for their dancing or a background for their conversation; while, before the radio and phonograph era music was a treasured thing, a high goal which stimulated their creative impulse and brought forth their most patient endeavors.

As for the musical profession, for its previous exploitation by the aristocracy, it has merely substituted commercial exploitation on a mass scale.

Louis Bailly

Violist

In my estimation the great value of reproduced music lies in the opportunity it presents to the inestimable number of people who otherwise would be denied the privilege of hearing great artists perform the masterpieces of music literature.

The feature of repetition through recorded music offers limitless possibilities to the student of music so well as to the layman who wishes to become familiar with compositions which gave him much enjoyment at a first hearing. In this way new lovers and even patrons of music may be developed.

Carlos Salzedo

Harpist and Composer

It is a current opinion among "big" artists that commercial broadcasts are beneath a real artist's dignity. This is a short-sighted viewpoint. The serious artist, like absolute music, has no chance to penetrate the general public's mind, which, as a rule prefers a light kind of entertainment to a concert of legitimate music. When a serious artist appears on commercial broadcasts it is an opportunity for the layman to absorb music in spite of himself, and thereby become acquainted with a higher type of music; this is the layman's only chance to come in contact with good music and gradually to learn how to enjoy and appreciate it. Of course, the serious artist must be judicious in the choice of his programs. He must avoid too much severity along classic as well as contemporary lines.

If I am permitted to quote myself as an example, I believe to make a true statement in saying that I have solved this problem of making good music accessible to the masses. To this effect I have composed several Fantaisies on Favorite Folk-tunes for harp solo, on Dixie, Turkey in the Straw, Sailor's Hornpipe, Arkansas Traveler, Yankee Doodle, etc. These Fantaisies are short (3 to 4 minutes) and composed without "risqué" harmonies or harmonic contortions—a mistake too often made by transcribers of folk-tunes. Fine musicians, particularly certain pianist-composers, have a mania for overloading simple tunes with complicated harmonies and contorted contrapoint; such an ill-treatment destroys the natural flavor of the folk-tune. Fantasies on favorite folk-tunes satisfy the layman—who is mainly interested in the "tune"—and the musician—who appreciates the musical treatment.

By playing these fantasies over the air, I have gained adepts to the cause of the harp in particular and music in general, a result which could not have been attained in any other way than through the medium of the Kraft Hour and other commercials.

Broadcasting, as well as phonographed music, unquestionably has created a completely new audience for the visual concerts. Concert artists already have greatly benefited by these invisible manifestations.

Branscombe Choral Sings at MacDowell Club

A large audience heard the Branscombe Choral and the MacDowell Club string orchestra at club headquarters, New York, on Dec. 29, in Portuguese, French, Polish and German carols. The chorus, conducted by Gena Branscombe, sang with devotion and artistic effect, Mary C. Heath, contralto, earning praise for her short solo. Mary at Bethlehem (Branscombe) was an attractive item, receiving sustained applause. The choral numbers closed with the Gloria from Mozart's Twelfth Mass, with Moreland Kortkamp, accompanist.

Preceding the choral portion Conductor Karl Kraeuter led the orchestra in a Corelli suite, the vigor and spontaneity of performance being rewarded by sustained applause.

The Branscombe Choral also gave a candle-light program at the Broadway Tabernacle and sang at the Pennsylvania and Grand Central Stations.

Grete Stueckgold Returns to Friedberg Artist List

Grete Stueckgold, Metropolitan Opera soprano, has returned to the Annie Friedberg Concert Direction and will be heard in concert and on the radio next season. Mme. Stueckgold shortly will give a New York recital again.

Miss Friedberg has also added to her list of artists Leonard Shure, pianist, heard in recital and with orchestras; Marjorie McClung, soprano soloist at Riverside Church, New York City; Richard Deneau, tenor; Ruth Ford, operatic contralto from Chicago; and Robert Shanley, baritone.

Ayres to Be Soloist with Minneapolis Orchestra

MINNEAPOLIS, MINN. — Harold Ayres, concertmaster of the Minneapolis Symphony Orchestra and musical director of the Minneapolis College of Music, will be soloist with the orchestra on Jan. 26, playing the Liszt-Hubay Hungarian Rhapsody for the first time in this country. Mr. Ayres has been engaged to conduct a three-week master class at the summer session of the college beginning June 26. N. S.

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Minneapolis Mahler Reading Hailed

MINNEAPOLIS, MINN.—The fifth concert of the Minneapolis Symphony, in Northrop Memorial Auditorium, had John Charles Thomas, baritone, as soloist. The Weiner arrangement of Bach's Toccata No. 1 in C major, Adagio for strings by Samuel Barber, Sibelius Symphony No. 1, Songs of a Wayfarer by Mahler and Eri tu from A Masked Ball by Verdi comprised the program. The Toccata was given the warmest approval of any of the Bach arrangements introduced by Mitropoulos. The interpretation of the symphony was made rugged through emphasis upon contrasts. The suave Barber work was intimately exposed.

Mr. Thomas, who was more at home in his operatic excerpts than in the Mahler cycle, was as always, a prime favorite with the audience and added encores. He was also spokesman for the Bruckner Society and presented Mitropoulos with a medal for his devotion to Mahler. The audience approved enthusiastically.

University Music Events

The second concert of the University of Minnesota Artists Course, Nov. 30 in Northrop Auditorium, again brought the Don Cossack Chorus under Serge Jaroff to Minneapolis. The huge audience was exceedingly demonstrative and urged the addition of several encores. The folk songs in particular were applauded.

The University Symphony Orchestra, Abe Pepinsky, conductor, gave its first concert of the season on Dec. 4 in Northrop Auditorium. The program consisted of Mozart's concerto in A major, Sibelius Symphony, No. 2 and Schumann's concerto in A minor. Prof. William Lindsay, of the University music department, gave superior readings of the two concertos, and received excellent support from the orchestra. In fact, the latter achieved a higher artistic level in these two works than in the symphony. Pianist, conductor and players received enthusiastic approval from a large audience.

Fifteen hundred persons were turned away from the second twilight concert of the Minneapolis Symphony, on a recent Sunday. The program consisted of Weber's overture to Oberon, En Saga by Sibelius (a birthday offering), the Gershwin concerto in F for piano and orchestra with Ramona Gerhard as soloist, and the Meistersinger prelude by Wagner. Miss Gerhard and Mitropoulos united in a spirited, if somewhat breathtaking version of the concerto. The audience demanded more and Miss Gerhard played encores.

The Apollo Club, William MacPhail, conductor, gave the first of its two pairs of concerts Dec. 10 and 11 in the Lyceum Theatre. The program of old and new songs for male voices displayed, in particular, the vigorous sonority of the 125 singers, together with clean diction and flexible phrasing. Vittoria's Ave Maria, Tarantella by Randall Thompson, Come to Me by Cain and The House That Jack Built by Harvey Enders were outstanding. James Melton, tenor, became an instant favorite with both chorus and audience with two groups of songs and several encores.

Bampton with Orchestra

The sixth symphony concert on Dec. 13 in Northrop Auditorium, presented an uneventful symphonic prelude to part two of Cesar Franck's Redemption, a sharply outlined reading of Borodin's Sketch of the Steppes, and an arresting version of the Strauss Domestic Symphony, in which Mitropoulos exploited the dynamic resources of the orchestra to the last degree. Rose Bampton, soprano, was heard in two Aida arias and a group of songs. The personal and vocal charm of the singer captivated the audience. Encores were granted.

Stravinsky Is Guest

The seventh symphony concert, Dec. 20 in Northrop Auditorium, introduced Igor Stravinsky as guest conductor in a Stravinsky program of ballet music. Excerpts from The Fairy's Kiss, a "Petrouchka" suite, "Card Game," and a suite from The Fire Bird were played. The orchestra responded alertly to Stravinsky's easy mode of conducting, and with unforced tonal intensity or dynamic contrasts presented the richly colored rhythmic patterns as though ideal dancers were unfolding the ballet stories. The unusual program was warmly approved by the large audience.

EARLE G. KILLEEN.

Portland Orchestra Under New Director

PORTLAND, ORE.—The Portland Philharmonic Orchestra has presented three concerts thus far in this, its second season, under the direction of Charles Lautrup, young Danish conductor-pianist.

These concerts were a serious test of the orchestra's ability to recover from a crisis that, only a few weeks ago, threatened its very existence. They were also a test of Mr. Lautrup himself, with particular stress upon his capacity to create an orchestra—almost literally speaking—overnight. On the basis of the first three concerts, it is safe to say that both conductor and orchestra have come through the test successfully.

The season opened in the Auditorium with a program featuring Mozart's E flat with a program featuring Mozart's E flat Symphony. The second concert, brought Josephine Albert Sapulding, mezzo-soprano, as soloist. At the third, the First Symphony of Sibelius was programmed in honor of the Finnish master's anniversary. Seven more concerts have been definitely scheduled between January and April.

In the celebrity field, recent visitors to Portland have been Bidu Sayao and Fritz Kreisler. Miss Sayao, brought back for her second Portland appearance in a year, and Kreisler both were heard in the Auditorium as features of the Ellison-White Bureau's concert series and attracted capacity houses.

D. L. P.

Shure with Montreal Orchestra

Leonard Shure, American pianist, was soloist on Jan. 12 with the Montreal Symphony Orchestra in that city in the Brahms B flat concerto under the direction of Douglas Clarke.

Photo by Herbert Mitchell

ANICETA SHEA

Aniceta Shea Heard in Recital at Newport

NEWPORT, R. I.—Aniceta Shea, soprano, and Ruth Culbertson, pianist, were presented in joint recital here on Jan. 4 by the Art Association of Newport. Miss Shea was heard in arias of Ilgenfritz and Debussy, songs of Brahms, Schumann, Debussy and Widor and an English group by Malotte, Charles, Kramer and Kountz. Miss Culbertson's offerings were three Chopin numbers.

Miss Shea came here after engagements in Pawtucket, R. I., and Roxbury, Mass., and will be heard soon in Boston.

M. N.

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HOLLYWOOD Resident Opera Stages Novel Faust—American Orchestral Scores Heard

(*Continued from page 3*)

take it, and Robert Brink easily carried off both vocal and histrionic honors with a splendid performance of the satanic role in the Southern California Opera Association presentation of the Gounod work in Royce Hall of the University of California at Los Angeles on Dec. 18. His voice was resonant and powerful; his acting easy and natural.

The company again proved that opera sung carefully and intelligently in English and produced with respect for acting is immeasurably better entertainment that in an "original tongue" which neither auditors nor performers fully comprehend, and with the stilted gestures of European tradition.

Stage direction by Vladimir Rosing was really stage direction, molding character and their actions into a proper projection of the drama in complete synchrony with the vocal lines. Some of the high spots, notably Valentine's death scene, were dramatically gripping through the participation of chorus members as actors instead of human props. Albert Coates conducted with his customary command, though with great deliberation. The WPA Symphony Orchestra was responsive, and the chorus, trained by J. Rubinoff, was admirable.

David Laughlin made an excellent Faust, singing in a smoothly appealing tenor, and carrying the role with romantic grace. The old Faust was sung convincingly and with virile voice by Robert Bradley. Virginia Card was an adequate Marguerite, stepping into the role at the last moment due to the illness of Nadine Conner. Blanche Phillips was an exceptionally amusing Martha. Siebel is decidedly more convincing when sung by a man, and Henry Korn carried it well. David Hamilton supplied a satisfactory Valentine, and John A. Ford was a competent Wagner.

Lionel Barrymore Score Played by Orchestra

Lionel Barrymore's excursion into the realm of music in the rcle of composer was highly commendable, even though the work was reminiscent, as most first works are apt to be. His Tableau Russe, given initial presentation by the WPA Symphony Orchestra under James Sample in the Embassy Auditorium on Dec. 11, stemmed directly from Moussorgsky's Pictures at an Exposition, particularly in the opening Processionale, but rose to a spirited and more original climax in the concluding Troika.

Another new work was Nathaniel Robin's symphonic poem, Night Sea. Poetic in concept and with interesting harmonic effects maintaining an exotic atmosphere well suited to its Tahitian program, it was orchestrated with a feeling for instrumental color and values.

Sample's interpretations were artistic, displaying admirable musicianship in his grasp and presentation of the two new works and the rarely heard Sibelius Fourth (A minor) Symphony. Mozart's Titus Overture was a pleasing program introduction, and an exciting reading of the familiar Sibelius Finlandia was a rousing conclusion.

Penguin Island Suite Premiered

First performance of an orchestral suite, Penguin Island, based on the book by Anatole France, brought to attention Darrell W. Calker, a resident American composer whose merit and individuality were immediately apparent. It was the novelty on the first program of the new year, given by the WPA Southern California Symphony Orchestra under guest conductor Leonard Walker in the Embassy Auditorium on Jan. 2.

Calker's ideas were stated with decision and developed with logic; terse, yet never at the expense of coherence. The suite held so much life and color that the program might well be expressed in the form of a ballet. The first three movements were adroitly orchestrated, with feeling for line and great rhythmic vitality. The last movement, however, was quite diatonic and suffered in comparison with the other three; the end was astonishingly abrupt.

Walker conducted with authority, manifesting complete control and delivering his interpretations with experienced skill, though with a preference for fast tempi. A rapid pace proved to the advantage of the Tchaikovsky Francesca da Rimini, but was less appropriate to the Bramhs First Symphony. An able reading of the Prelude to Wagner's Lohengrin opened the program.

Hollywood Jottings

Berenice van Loan Gaines has just completed a new work in a new form which she calls an allegory classic. Based on Olive Schreiner's In a Ruined Chapel, it is subtitled, The Brotherhood of Man, and is an allegory suitable for either lay or religious presentation.

The works calls for feminine narrator, baritone solo, mixed chorus and orchestra. Mrs. Gaines has completed a score with organ accompaniment, and is now engaged on the orchestration.

* * *

Alexander Korda Film Corp. has just engaged the Roth String Quartet for the coming production, New Wine, a Schubert biography picture starring Burgess Meredith and Ilona Massey. William Sekely is producer.

* * *

Oscar Levant may be a pianist in the Hollywood Bowl or a walking fund of information on the radio, but to Hollywood producers he appears to be "typed" as a screwball publicist. At any rate, he is now in Hollywood for an acting part, that of a press agent, in Paramount's Kiss the Boys Goodbye.

* * *

Susanna Foster, artist-student of Gilda Marchetti, will make a February national tour in the interests of Paramount's The Hard-Boiled Canary, in which she has the starring role. The blonde young songstress' itinerary includes San Francisco, Salt Lake City, Denver, Kansas City, Omaha, Des Moines, Minneapolis, Chicago, Detroit, Buffalo, New York, Boston, Providence, New Haven, Hartford, Springfield, Mass., Worcester, Nashville, Memphis and Dallas.

Beulah Butcher Crowell has assumed charge of the voice department of the Max Reinhardt Workshop in Los Angeles.

* * *

A deft musical score by Daniele Amfitheatrof adds a few well-placed touches to M-G-M's Keeping Company, featuring Frank Morgan. Several romantic episodes are neatly underlined. R. D. S.

Southwestern Michigan Holds 6th Messiah Festival

KALAMAZOO, MICH.—A huge audience that crammed the gymnasium at the Western State Teachers College here applauded the sixth annual Southwestern Michigan Messiah Festival.

Director Harper C. Maybee conducted the chorus of 800 voices.

The soloists were Thelma von Eisenhauser, Detroit soprano; Lydia Summers, New York contralto; William Miller, tenor from Chicago; and Mark Love, bass of the Chicago Opera. All won individual honors.

George Amos ably conducted the overture and the Pastoral Symphony from the oratorio.

Groups participating included the First Methodist Church, Battle Creek, Roy Andrianson, director; Western State Teachers College, Leoti C. Britton; First Congregational Church, Battle Creek, Paul Eichmeyer; First Presbyterian Church, Kalamazoo, H. Glenn Henderson; First Presbyterian Church, Buchanan, Harriet Pascoe; Choral Union, Benton Harbor, Foster Krake; First Baptist Church, Battle Creek, Max Newkirk; Choral Union, Holland, Robert Cavanaugh; First Presbyterian Church, Niles Clarence Roth; Western State Teachers College, Dorothea Sage Snyder; and First Christian Reformed Choral, Kalamazoo, Mr. Maybee. H. N.

EMMA BOYNET and MASSIMO FRECCIA at the yacht club in Havana, Cuba, where the French pianist was guest at a luncheon following her appearance with the Havana Philharmonic Orchestra under Mr. Freccia's direction.

Havana Orchestra Applauded

HAVANA, CUBA.—Making here first appearance in this city, Emma Boynet, French pianist, gave a brilliant reading of the Schumann A minor Concerto with the Philharmonic Orchestra under the baton of Massimo Freccia. Mme. Boynet proved exceptionally *en rapport* with Schumann's romanticism, offering a study of nuancing and delicacy of expression. Her fluent pianism also reflected clarity of detail and excellent tonal beauty. Several encores had to be given by the visiting pianist following the enthusiastic applause which greeted her work. The orchestra proved excellent associates under the Freccia baton.

Corelli's Concerto di Natale, Tchaikovsky's Francesca de Rimini and the two Debussy nocturnes, Fetes and Nuages, were the purely orchestral items, all read brilliantly by Freccia and his players.

Margot de Blanck, Cuban pianist, was presented by the Sociedad de Conciertos at the Hall of Pro Arte Musical Society. Her program opened with a superb performance of the Bach-Busoni Toccata in C major, a group by Chopin and some miscellany were also included. Outstanding among the Chopin group were the Etudes op. 25 No. 12 and op. 10 No. 12. Miss de Blanck is a sensitive and intelligent interpreter. The pianist received a great ovation from the large audience.

Orlando Barera, violinist, played at the Hall of the Lyceum Society a Sonata by Veracini, Introduction and Rondo Capriccioso by Saint-Saëns, Suite by Nín and a group of short works with rich tone and good technique. Rafael Morales was at the piano. Members of the Society crowded the hall.

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San Francisco Orchestra Begins Year Auspiciously

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Pierre Monteux and the San Francisco Symphony Orchestra have opened their 29th season, and everybody is happy. Subscriptions and ticket sales seem to be up to the usual high standard, if not a bit beyond, and the orchestra has been in wonderful shape for the two programs so far given. The first Musical Association pair of concerts was on December 6 and 7, just before Sibelius's 75th birthday, and therefore Monteux presented the Finnish composer's fifth symphony, along with the second of Brahms and Weber's Jubilee overture. The second concert brought a marvelous performance of Vaughan Williams' London Symphony, the seventh of Beethoven, and the season's first novelty—the zestful, energetic and brilliantly scored American Festival Overture by William Schuman.

Following the usual tradition, music let up entirely for the holiday season. The symphony resumed just after the first of the year with Sir Thomas Beecham as guest conductor, and the municipal series of symphony concerts starts shortly afterward with John Barbirolli as guest.

Composers' Forum Founded

One of the most interesting events of December was the first local session of the Composers' Forum. This institution was established by Ashley Pettis in New York and has been active there for about five seasons. A local group has been founded here because Pettis, a native of this city, has returned here to live. The first session was devoted to the broad, direct almost Moussorgskian music of Robert Delaney, who is living on a ranch near Willow Creek, California, and to a considerable variety of works by Darius Milhaud, now teaching at Mills College.

Otherwise, one must record, among other things, three interesting violin recitals. Fritz Kreisler gave a typical Kreisler concert; Zino Francescatti, a technical wizard from abroad, gave us all the fireworks in Paganini's book plus a few even Paganini hadn't thought of; and Henri Temianka and Maxim Schapiro gave an exquisite evening of Beethoven sonatas as the second in a series of historical violin sonata recitals. Schapiro also assisted the San Francisco Quartet, playing the Dvorak piano quartet on an occasion that was, on the whole, one of the local quartet's finest.

Pacific Chorus in Messiah

The Pacific Philharmonic Chorus, an Oakland organization, gave its first San Francisco performance, presenting an efficient Messiah with the assistance of Tito Schipa, Richard Bonelli, and two fine local soloists, Ruth Myall and Eva Gruninger.

Albuquerque Civic Symphony to Visit Santa Fe

ALBUQUERQUE, N. M.—The Albuquerque Civic Symphony Orchestra, an amateur ensemble, is now in its fifth season. Grace Thompson of the University of New Mexico is the conductor, and William M. Kunkel, also of the University, associate conductor. The orchestra, with a personnel of 60, is managed by a board of directors, whose president is Pearce C. Rodey.

Four concerts are presented at the Carlisle Gymnasium in Albuquerque and one in Santa Fe. Alix Young Maruchess, viola d'amore player, was the guest soloist for the opening concert on Nov. 27. Pasmore and Terrice, piano duetists, will be heard in the second program some time in January.

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Photo by Herbert Mitchell

KATE KEITH FIELD,

young American Lieder singer, opened the Stamford, Conn., series at the Museum there on Jan. 12. On Jan. 19, Miss Field will be heard at the American Woman's Club and on Jan. 24 at the Manhattan School of Music, both in New York. On Feb. 1, she will be soloist with the New York Philharmonic at a children's concert in the Brooklyn, N. Y., Academy of Music. Miss Field on Jan. 17 appears at Moriz Rosenthal's concert in Ridgewood, N. J., singing groups of French and German songs.

Szigeti Broadcasting Series with Wallenstein Conducting

(*Picture on page 8*)

Joseph Szigeti, violinist, is playing as soloist in a series of concerto programs with the orchestra directed by Alfred Wallenstein over WOR and the coast-to-coast MBS network Sunday nights from 7 to 7:30. The Szigeti series opened on Jan. 5 with Mozart's Concerto No. 4 in D major (K. 218) and the Praeludium from Bach's Partita in E major. At the second concert on Jan. 12 the violinist played Bach's Concerto in D minor (Reitz transcription). Other programs are: Jan. 19, Chausson's Poeme and the Paganini Caprice No. 24; Jan. 26, Mozart's Concerto No. 5 in A major and Bach's Bourree from the Partita in B minor; Feb. 9, Romanza in G major, Op. 40, Beethoven; Rhapsody No. 1, Bartok; Air from Concerto in A minor, Goldmark; and Zephyr, Hubay; Feb. 23, Mendelssohn's Concerto and Mar. 2, first movement from Beethoven's Concerto in D major.

Mary Craig Heard in Westfield, N. J.

WESTFIELD, N. J.—Mary Craig, concert and operatic soprano, was soloist on the annual Christmas program of the Dramatic Section of the Woman's College Club on Dec. 15. Miss Craig sang with beauty of tone and marked interpretative ability groups of old carols and modern Christmas songs by Lehman, Warren, Susch, DeLeath and Speaks. R. S.

I See That

Eleanor Steber, Metropolitan Opera soprano, has added a March 21 engagement at Fairmont, W. Va., to her spring itinerary.

* * *

Suzanne Sten, touring the South next month, will be heard on Feb. 19 at Albany, Ga. The mezzo-soprano is a member of the San Francisco and Chicago operas.

* * *

John Carter, tenor, interrupts his Metropolitan Opera season in March for a tour which includes an appearance in Kalamazoo, Mich., on March 21.

* * *

Mildred Dilling. harpist. returning from her Pacific Coast tour, appears on Feb. 14 in Chillicothe, Mo.

* * *

Dorothy Crawford takes her Original Character Sketches to West Virginia next month. On Feb. 3, however, she appears in Berkeley, Calif.

* * *

Frederick Jagel's first appearance this season at the Metropolitan, was made in Lucia di Lammermoor on New Year's Eve. Previously the tenor was heard with the Chicago Opera.

* * *

Michael Bartlett on Jan. 4 sang the title role in The Chocolate Soldier, with Marion Claire over WGN. Barlett's first English-made film, The Lilac Domino, was shown in Chicago during his visit.

* * *

Daniel Ericourt, French pianist, began a tour of 16 States on Jan. 6.

* * *

Edward Dudley, American tenor, on Feb. 4, made his first appearance in five years in St. Petersburg, Fla.

* * *

Janet Fairbank, Chicago Opera soprano, was soloist recently with the Illinois Symphony Orchestra, Ralph Rose, conducting. Earlier this year she sang with the St. Louis Orchestra under Hans Lange's baton.

* * *

Bruce Foote, screen, radio and concert baritone, participated in Pierne's Children at Bethlehem with the Chicago Symphony, Dr. Frederick Stock, conducting, and in Handel's Messiah with the Apollo Club in that city.

* * *

The New Jersey Philharmonic Orchestra, Henri Pensis conductor, will give the second American performance of Bohuslav Martinu's second piano concerto in Mosque Theatre, Newark, on Jan. 22, with Germaine Leroux as soloist.

* * *

Ruggiero Ricci, violinist, left New York on Jan. 12 for a six-week concert tour which takes him to Arizona and California including an appearance in San Francisco, his first there since 1931. He made his debut there in 1928.

Sylvan Breyn, pianist, formerly associated with Charles Dalmores, celebrated French tenor, and a leading contributor of Piano Methods and Music and Dance in California in 1940, has recently come to New York and opened a studio.

* * *

The Misses Watkins, artist-pupils of Solon Alberti, appeared in recital in Memphis, Tenn., recently.

* * *

Josef Wagner, pianist, was heard in a coast-to-coast broadcast from WEAF, New York, playing the Mozart A major Sonata.

* * *

Ossy Renardy, violinist, was heard recently in the Mendelssohn Concerto with Erno Rapee on the Music Hall Hour over the air.

* * *

Reginald Stewart, conductor of the Toronto Philharmonic Orchestra, directed the Ford Hour from Detroit recently and will be heard again during the season. Mr. Stewart gave his annual Town Hall recital on Jan. 10, in New York.

* * *

Josephine Griffin, contralto, and Laura Triggiani, soprano, artist-pupils of Enrico Rosati have been heard in performances of Rigoletto in Union City, Newark, N. J., and Manchester, N. H.

* * *

Henry Harris, a member of the teaching staff of the Philadelphia Conservatory, will give a piano recital on Jan. 27, at the Academy of Music Foyer in Philadelphia.

* * *

The Daniel Saidenberg Little Symphony, of Chicago, will give its first New York concert in Town Hall, Jan. 28. Mr. and Mrs. Bela Bartok will be soloists in the Concerto for two pianos by Bach. The program will include a first performance of Aaron Copland's Quiet City.

* * *

Alexander Kipnis, baritone, and Raya Garbousova, cellist, were joint artists in a program for the Haarlem Philharmonic Society on Dec. 19 at the Waldorf Astoria.

* * *

Rose Raymond was heard in recital over WNYC, Dec. 30. On Jan. 2 she gave a lecture on Progression and Musical Shape before the Piano Teachers Congress and also played a group of solos which included Beethoven's 32 Variations in C Minor.

* * *

A vocal recital by the pupils of Irma Swift was given at the Barbizon Hotel, New York, Jan. 8.

Munz Premieres Own Score at Recital in Florence

FLORENCE, FLA.—Mieczyslaw Munz, Polish pianist, appearing at the Sheffield Auditorium on Dec. 5, delighted a large audience by his fluency, spontaneity and rhythmic understanding of a diversified list. He included in his first group his own arrangement of a Handel minuet, completed during his recent vacation in Canada. It proved expertly devised and was received with acclaim.

Beethoven's Moonlight Sonata, a group of Chopin, the Weber-Tausig Invitation to the Dance, DeFalla's Spanish Dance and two numbers of Liszt, the Second Hungarian Rhapsody and Liebestraum, were played with lovely tonal hues. Nine encores had to be given including the Liszt arrangement of Schubert's Serenade. J. J. A.

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A descendant of the distinguished musical family of Lillian Nordica, Nord Vernellj, young American dramatic baritone, began his musical studies at the age of four, singing in church choirs and acquiring proficiency in piano and clarinet.

After being encouraged by noted singers, Nord Vernellj started serious study of voice at an early age, building a repertoire of over 200 concert songs in four languages. He has been a member of the St. Louis Grand Opera Company since 1939. Mr. Vernellj commands 15 operatic roles and is constantly increasing his repertoire.

Maynor Sings at Festival in Library of Congress

WASHINGTON, D. C.—Dorothy Maynor, soprano, made a brilliant local debut on Dec. 18 when she was heard in the Library of Congress Negro Festival commemorating the 75th anniversary of the ratification by Congress of the 13th Amendment to the Constitution.

Four concerts were given including a program of Negro chamber music, played by the Budapest Quartet, assisted by Gustave Langenus, clarinetist; a program of Negro folk musc by Alain Locke and Sterling Brown of Howard University, and Alan Lomax of the Library, and a song recital by Roland Hayes.

Alton Jones in Pittsburgh

PITTSBURGH.—Alton Jones, pianist, was presented in the Stephen Foster Memorial here recently by the Student Faculty Association. Mr. Jones, in scholarly style, presented a standard if somewhat unhackneyed program which included a Haydn andante varie, a nocturne and rondo of Field, John Ireland's Island Spell, Debussy's A minor prelude, Chopin's B flat minor sonata and the Islamey Fantasy of Balakireff. W. N.

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Heard in the Studios

Anita Rio

Artist-pupils of Anita Rio who have been appearing in recent concerts are Mary Clute, soprano, who in Waynesboro, Va., gave an all-American program

From a painting by Sidney Dickinson
ANITA RIO

of songs by Carpenter, Hageman, Ganz, Guion, Foster and others, and Jane Griffiths, soprano, soloist at the luncheon of the Republican Club of New York City on Dec. 14. Her solos, which were broadcast, included the Star Spangled Banner. Miss Griffiths is a graduate of Fairfax Hall.

Ettore Verna

Artists from the Verna studios have been active recently. Mobley Lushanya in addition to being guest artist with the San Carlo Opera Company has just completed a concert tour of Texas. Frederick Jencks, baritone, appeared in Johnstown, Penna. Eugene Conley sang in Cavalleria Rusticana in Trenton in a cast which included also Carolina Segrera and Carlo Modarelli. Mr. Conley sang in a performance of Faust with Vivian della Chiesa. Winifred Heidt, mezzo-soprano, recently appeared in Passaic as guest artist with the Orpheus Club.

Queena Mario

John Baker was soloist with the Down Town Glee Club in Carnegie Hall on Dec. 18.

The Queena Mario Opera Company presented Hansel and Gretel in English at Plainfield, N. J., High School in a matinee performance for children recently. Jeanne Madden sang Gretel, Vivian Bower was Hansel, Audrey Bowman, the mother, Yolanda Lupachini, the Sandman and Trusiana Marinelli the Dewman. All are artist pupils of Mme. Mario who appeared as the witch. George Britton, visiting artist, was the father. Corinne Wolerson accompanied at the piano.

Edgar Schofield

Adelaide Van Wey, contralto, artist pupil of Edgar Schofield, gave five concerts during December: at the Monday Afternoon Women's Club, Binghampton, N. Y.; at the Consolidated Junior High Schools, Harrisburg, Penna.; at John Harris High School, Harrisburg, Penna.; at Richmond Women's Club, Richmond, Va.; and at Pierce Hall, auspices of Ars Musica Guild, Washington, D. C.

La Forge-Berúmen

A group of artists from the La Forge-Berúmen Studios gave a recital at the Methodist Church of Darien, Conn., on Dec. 29. The program consisted of sacred music, mostly in keeping with the holiday season, and was presented by Mabel Miller Downs, soprano; Elizabeth Andres, contralto, and Frank Moody, baritone. Beryl Blanch was accompanist.

Frank La Forge is conducting a series of six concert lectures at his home in Darien under the auspices of the Community Association of that town. Mr. La Forge speaks at each lecture on the lives of various composers, and artist pupils from his studios gives illustrations from the works of the musicians represented.

Emma Otero, Cuban soprano, is heard in Sunday programs over the red network of the National Broadcasting Co. She also has been reengaged for the Libbey-Owens-Ford Hour over the Columbia chain.

Greta Stauber

William Martin, tenor, formerly of the Paris Opera-Comique, artist-pupil of Greta Stauber, was one of the artists appearing with Marcelle Denya in excerpts from Pelleas and Melisande at a lecture of the Opera Guild held in the Hotel Pierre.

Virginia McWatters, coloratura soprano, also from the Stauber studio, was guest artist in Wilmington with the Orpheus Club, on Dec. 5, and on Dec. 26 was soloist in Messiah given by the Philadelphia Choral Society, conducted by Harry Gordon Thunder.

Alice Whitridge, mezzo-soprano, sang in a performance of Gilbert and Sullivan's Pinafore, given by the Baltimore Civic Opera Company, in Baltimore, directed by Eugene Martinett.

Juilliard Instructors Heard in Artist-Recital Series

George Barrere, flutist; Albert Stoessel, violinist; Gregory Ashman, pianist; with Suzanne Fisher, lyric soprano; Jerome Rappaport, pianist; Ruth Freeman, flutist, and a string ensemble, conducted by Edgar Schenkman, gave the second in the series of five Artists Recitals at the Juilliard School on Jan. 8 for the benefit of the Students' Aid Fund.

Messrs. Barrere, Stoessel and Ashman played Bach's trio sonata from the Musical Offering. Miss Fisher was heard in Mozart and Ravel numbers with Mr. Stoessel and Mr. Barrere playing the respective obbligati. Mr. Stoessel had Mr. Ashman assisting in his own G major sonata for violin and piano. Miss Fisher returned, with Sergius Kagen at the piano, to sing numbers by Foudrain, Duparc and Grieg. Hindemith's sonata for flute and piano was played by Messrs. Barrere and Rappaport. The string ensemble, with Mr. Stoessel, Mr. Barrere and Miss Freeman concluded the program in Bach's Fourth Brandenburg Concerto.

On Jan. 11 Mr. Stoessel conducted the orchestra of the school in the first of three student concerto concerts. Arthur Gold was soloist in Mozart's C minor piano concerto. Janina Gorecka played the Sibelius violin concerto and Robert Hord was soloist in Beethoven's E flat major piano concerto.

Students in the Graduate School participating in the third of the Tuesday afternoon chamber concerts, on Jan. 14 included Leonard Davis, Edward Bernard and Robert Mann, violinists; Martin Fischer, violist; Dorothy Coy, Richard Anastasio and Norman Hollander, cellists; Jean Cubbage, soprano; Carol Brice, contralto; Ruth Freeman, flutist; Constantine Epp, English horn; Milton Rosenstock, clarinetist; and Leonid Hambro, pianist.

Carson Returns from Convention

Leon Carson, president of the New York Singing Teachers Association, has returned from Cleveland where he represented his organization at the annual convention of the Music Teachers National Association.

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Robert Elmore Directs Oratorios and Presents Philadelphia Recitals

Directing the second part of Bach's Christmas Oratorio at Holy Trinity Church, Philadephia, on Dec. 22, Robert Elmore, organist, completed an active schedule of holiday appearances. The first part of the work was given on Dec. 15.

Mr. Elmore, during that period also conducted at the church Faure's Requiem. He was heard in a piano list for the Society of Musical Alumni of the University of Pennsylvania, gave a recital at Irvine Auditorium in connection with the commencement exercises of the School of Nurses of the University; presented a special program for the Arch St. Methodist Church, Philadelphia, of which he was formerly director of music, in connection with the church's 75th anniversary; played the organ in a performance of Messiah presented by the Philadephia Matinee Musicale Club; and gave a faculty recital for the University of Pennsylvania.

Mr. Elmore's cantata, for male voices, The Prodigal Son, recently had its premiere in Irvine Auditorium under the baton of Guglielmo Sabatini. He also presented Bach's Advent cantata, Come, Redeemer, at Holy Trinity Church.

Land Directs Messiah

Arthur Harold Land, director of the Yonkers Oratorio and Festival Society, gave a performance of Messiah in the Hawthorne Junior High School Auditorium for British War Relief.

BETSY CULP-DORNAY

New York teacher of voice, conducting this season the studios formerly directed jointly by the late Louis Dornay and herself. Lucille Manners, concert and radio soprano, is among Mme. Culp's artist-pupils.

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Metropolitan Opera Season Presents Novel Features

(Continued from page 4)

The Martinelli contributions had ring, fervor and unfailing taste. Karin Branzell was called upon at the proverbial eleventh hour to replace Bruna Castagna (who had a cold) and did so after not having sung Amneris here for several years. Miss Branzell acquitted herself brilliantly, with full outpouring of tone and feeling, and rose authoritatively to all the necessary climaxes. Ezio Pinza was an effectively robust and stern Ramfis. Alexander Sved did not appear to be happily cast as Amonasro. The music does not lie any too well for his voice and he failed to bring out all the force of the character. John Gurney's was a resonant and altogether dignified assumption as the King. Thelma Votipka lyricized appealingly as the Priestess. Panizza's conducting, the chorus, and the scenery (newly freshened) were all of routine pattern.

Flagstad As Sieglinde, Lawrence as Brünnhilde

Changing from her usual role in Walküre, Flagstad sang Sieglinde on the evening of Jan. 2, instead of Brünnhilde. The even, opulent and stirring voice of the Norwegian soprano was well suited by the music, and she gave her familiar sincere and affectionate histrionic interpretation. Lauritz Melchior, inimitable Siegmund in song and action, made one regret that the hero passes out of the picture before the last act. Marjorie Lawrence sang Brünnhilde for the first time this season, making her return to the company. Her acting of the role was particularly dramatic, and her singing of the taxing music had many moments of beautiful tone, if at times the voice was used with great intensity of utterance. Kerstin Thorborg's version of Fricka is superb in its fullness of tone and majestic dignity. Emanuel List always makes Hunding a striking and sonorous personage. Friedrich Schorr returned to the Metropolitan stage as Wotan after a severe illness, and therefore his harsh vocal quality and wavering upper tones should not be criticized. Erich Leinsdorf, conducting, made the score reflect all its beauty and passion.

Tibbett Returns in Rigoletto

The return of Lawrence Tibbett in the title role of Rigoletto and the Gilda of Lily Pons were magnets to attract a capacity audience, with many standees, to the Metropolitan on Jan. 3. Mr. Tibbett, saving his voice slightly in view of his recent indisposition, sang beautifully and was consistently satisfying in passages which did not lie in the higher reaches. In the Vendetta duet with the soprano, however, he fell back upon convincing acting in lieu of more stentorian utterances. His enactment as formerly, was strikingly original. He had many warm ovations, as did Miss Pons, whose singing revealed easy technical accomplishment and winning stage presence. Her Caro Nome was particularly applauded. Charles Kullman as the Duke gave a spontaneous reading, his tones free except in some altitudinous passages. Norman Cordon substituted as Monterone for an indisposed singer, and contributed a gripping dramatic portrait. Anna Kaskas was the Maddalena. Other roles were sustained by Mms. Votipka, Stellman and Herlick, and Messrs. Moscona (Sparafucile), Engelman, De Paolis and Kent. Papi conducted.

The First Tannhäuser

A familiar cast made up the list for the first Tannhäuser of the season, heard at the Saturday matinee on Jan. 4. Flagstad and Melchior again were the lovers parted by a demanding Venus, ably portrayed by Thorborg. Wolfram was sung commendably by Janssen but the List version of the Landgraf was not up to this artist's best. Maxine Stellman made a pleasing shepherd. The remainder of the cast under Leinsdorf's moving baton comprised Messrs. Dudly, Harrell, Darcy, and Gurney. The audience was enthuiastic.

Valentino Sings Renato in Place of Sved

Due to the indisposition of Alexander Sved, a new Renato appeared in the fourth presentation of Verdi's Masked Ball on Jan. 8. Francesco Valentino, American baritone, took over the role and in the famous Eri Tu received an ovation. An impressive and vengeful figure, Mr. Valentino sang the lines with little apparent nervousness and proved again that he is an important augmentation this season. Otherwise the cast was familiar, including Zinka Milanov as Amelia, Jussi Bjoerling as Riccardo, Kerstin Thorborg as Ulrica with Stella Andreva as a personable Oscar. Messrs. Carter, Oliviero, Cehanovsky, Moscona and Cordon completed the list and Panizza again conducted.

Operatic Twins Reunited

Cavalleria Rusticana and Pagliacci had their initial seasonal presentation and their first together since January, 1939, on the night of Jan. 9. Stella Roman sang her second role with the company when she appeared as Santuzza in the Mascagni opus with Frederick Jagel as Turiddu; Anna Kaskas in the part of Lola; Leonard Warren substituted for the still indisposed Alexander Sved as Alfio; and Doris Doe was a familiar Mama Lucia. The cast proved competent and capable under the somewhat dilatory baton of Ferruccio Calusio.

In the Leoncavallo score, Giovanni Martinelli and Lawrence Tibbett again proved stirring interpreters, while Norina Greco, new dramatic soprano, gave an ingratiating and extremely well-sung reading of Nedda's lines. Messrs. De Paolis and Valentino completed the cast and the Calusio direction was less torpid.

MARIA LUVISO,
dramatic soprano, will leave for Florida early in February, where she will give a series of recitals. She will return to New York City early in April.

Louise Arnoux Group Active

Louise Arnoux and her Young Singers of French Folk Songs were heard in programs last month at Le Cercle Francaise, the Colony Club, the Presbyterian Home and the Professional Children's School. Over WNYC the group gave a special holiday list during which Mme. Arnoux sang Voici la Noel, a Christmas song, and interpreted a Yuletide legend, translated from the troubadours by Linton B. Swift. The group presented old mediaeval songs such as the 17th century Provencale Touro Louro Louro, compiled by Mme. Arnoux and harmonized by Leo Pol Moren, La Marche des Rois, Berceuse Alsatiene and Dans les Ombres de la Nuit. The young singers include Marilyn Androue, Yves Benot, Vivian Baule, Marilyn Delaney, Eileen Clarence, Marilyn Endler, Sally Ferguson, David Freyss, Ginette Girarndey, Marilyn Herman, Carol Johnson, Yvonne Laffan, Lynn Mary Oldham, Florence Peisciotto, Lilian Petit, Terry Opsall and Betty Saint Sauveur.

Ware Works Performed

Harriet Ware's composition, The Artisan, was performed by the Los Angeles Philharmonic Orchestra recently, and by the Chaminade Club of Brooklyn, Amelia Gray-Clarke, director.

Tau Alpha Chapter Hears Harriet Henders' Program

Harriet Henders, soprano, gave an interesting lecture-recital on Jan. 6 before members of Tau Alpha chapter of Mu Phi Epsilon, national music honor society, at their New York clubhouse. Miss Henders discussed A Singer's Educational and Musical Accessories. With Ruth Bradley at the piano, the soprano was heard in Rusalka's Lied an den Mond, of Dvorak; the Lullaby from Smetana's opera Der Kuss; and several Brahms and Schubert songs.

Foldes to Premiere Sonata

Andor Foldes, pianist, will play the D minor concerto of Brahms over WJZ on Jan. 26 under the direction of Erno Rapee. On Feb. 4, Mr. Foldes gives the first performance of Nabokoff's Second Sonata at Wells College, Aurora, N. Y.

Shapiro-Jacobi Sonata Programs

Two sonata recitals by Eudice Shapiro, violinist, and Irene Jacobi, pianist, were given at the Carnegie Chamber Music Hall, New York, Jan. 7 and 21, under the auspices of the Metropolitan Music School.

D'Andria to Give Opera Series in Havana

HAVANA, CUBA.—Giorgio D'Andria, New York impresario, has been engaged to present a series of grand opera performances here under the auspices of the Pro Arte Musical Society on March 6, 8, 10 and 12. Standard repertoire will be given with artists heard here in previous performances directed by Mr. D'Andria.

Renee Norton Soloist at Musicale

Renee Norton, soprano, was soloist at the musicale on Jan. 8 at the Hotel St. Regis, New York. She sang two songs by her accompanist, Giuseppe Bamboschek, dedicated to her. On Jan. 12, the soprano was guest artist on Leon Rothier's radio program and on Jan. 26 will be soloist with the Verdi Club. She then sails on a South American cruise.

PASSED AWAY

MISCHA LEVITZKI

Levitzki Passes at 42

Mischa Levitzki, 42, Russian-American pianist, died suddenly at Avon, N. J., his home, on Jan. 2.

Born in Krementchug, Russia, he studied under Michalowski in Warsaw, Dohnanyi at the Berlin Hochschule, where he won the Mendelssohn Prize, and with Sigismond Stojowski in New York. Although he had appeared as a child prodigy, his first concert activities occurred in 1912 in Belgium. In 1916 he made his American debut at old Aeolian Hall, New York, and thereafter toured regularly in this country and abroad. In 1921, 1923 and 1931, he toured extensively in the Orient.

His compositions included Arabesque Valsante, The Enchanted Nymph, many shorter piano numbers and a cadenza for the C minor concerto of Beethoven.

Surviving are his brother, Marks Levine, of the NBC Concert Service, two other brothers, Joseph Levine of Providence and Dr. Louis Lorwin, of Washington, D. C.; a sister, Sandra, also a concert pianist, and his widow, Mrs. Grace O'Brien Levitzki.

DUDLEY BUCK, JR., son of the noted American organist and composer, and himself a distinguished singer and teacher, died in New York on Jan. 13 following an operation. Born in Hartford, Conn., on April 5, 1869, the younger Mr. Buck studied with Vannucini in Florence, Stockhausen in Frankfort, Jean de Reszke in Paris and Shakespeare and Randegger in London. His debut was made on Sept. 8, 1895, at Sheffield, England, in Cavalleria Rusticana and the next four years were spent in England singing in opera and concert. In 1899 he returned to the United States and was active in concert work. For the past 12 years he had been a teacher of singing in Chicago, where he was also affiliated with the Chicago Musical College. Last summer, he returned to New York. His teaching career began in 1902. Surviving are his widow, Helen T., a son, Dudley, III, and a sister, Mrs. Frank Blossom.

FRANK BRIDGE, 72, British composer, died in London of heart disease on Jan. 11. He was a native of Brighton, England, and had his musical training at the Royal College of Music. He early played as violist in chamber music groups, including the Grimson, Joachim and English Quartets. This form of composition later was one which he made particularly his own. He later served as conductor, appearing with the Savoy Theatre Opera, Raymond Roze's English company, the Royal Philharmonic, and Queens Hall Orchestra, and as guest in Rochester, N. Y. His compositions include many orchestra and chamber works, some of which have been performed in the United States, as well as songs and piano compositions.

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WASHINGTON, D. C.—After a very successful tour which took them as far north as Ottawa, the National Symphony Orchestra players returned to Washington to give two brilliant concerts on Dec. 15 and 18. At the latter event, Dr. Hans Kindler, the conductor, was honored by the presence of Mrs. Roosevelt and Crown Princess Juliana of the Netherlands.

Joseph Szigeti, violinist, was heard in two concerti, Tartini's in D Minor and Beethoven's. His exquisite playing won a prolonged ovation. Dr. Kindler opened the program with a beautiful interpretation of the Vivaldi-Bach Concerto, extremely well transcribed by Dezso D'Antalffy. Two "first performances in Washington" were heard: Noël by Chadwick and a charmingly atmospheric piece by Mary Howe entitled Stars.

Dr. Kindler limited the program on Dec. 15 to Schubert and Beethoven, doing the second and third Leonore Overtures of the latter and the Unfinished and Tragic Symphonies of Schubert. All through the concert one was conscious of majesty, breadth and emotional intensity. Dr. Kindler was rewarded by an enthusiastic response.

The Ballet Russe de Monte Carlo on two recent days performed several beautifully costumed and choreographed ballets with the National Symphony. New to their repertory this season was the colorful Poker Game, with music by Stravinsky and Vienna—1814, with score by Weber. Conductors Franz Allers and Efrem Kurtz were admirably helpful in completing a well-rounded performance.

Flagstad and McArthur

A concert that will last long in the memory of Washington audiences took place at Constitution Hall when the National Symphony Orchestra presented Edwin McArthur as guest conductor and Kirsten Flagstad, soloist. The orchestra and soloist blended superbly in works of Beethoven, Strauss and Wagner. Mme. Flagstad, always a great favorite here, combines all the qualities requisite for musical greatness.

Orchestras in Visits

A concert of outstanding brilliance was given by the Philadelphia Orchestra, Leopold Stokowski conducting, on Dec. 10. Beethoven's third Overture to Leonore was a stirring opening. The Brahms Variations on a theme of Haydn gave the orchestra full opportunity to show its resources. The Shostakovitch 6th Symphony gave a light touch to the finale. Mr. Stokowski graciously added two encores.

The Philharmonic-Symphony Orchestra of New York was welcomed for its second concert in Washington with John Barbirolli as conductor. Tchaikovsky's Overture Fantasy, Romeo and Juliet and the Beethoven 5th Symphony constituted the greater portion of the program. They were enthusiastically received.

The third in a series of concerts was given by the Chamber Music Guild String Quartet on Dec. 17 at the Carlton Hotel. Frank Gittelson and Alexander Levin, violins, Benjamin Sosner, viola, and Marcel Ancher, cello, are talented and sensitive musicians. Their playing of the Beethoven C Minor Quartet, Op. 18, No. 4, and the Milhaud Quartet was spirited and satisfying and was well received.

Kreisler, Hofmann and Rachmaninoff

Constitution Hall was filled to capacity on Dec. 8 when Dorothy Hodgkin Dorsey again presented the Don Cossack Chorus, Serge Jaroff, conductor. In songs and dances they drew rounds of applause from their audience.

Mrs. Dorsey also presented recently Fritz Kreisler, Josef Hofmann and Serge Rachmaninoff in recitals.

Each artist distinguished himself. Kreisler scored with the Bruch Concerto, his tone of ravishing sweetness. Hofmann played the Beethoven Sonata Op. 31 No. 3, with beauty of tone and vitality, and a Chopin group with brilliance and fire, and was acclaimed by a crowded auditorium. Rachmaninoff played the Mendelssohn Rondo Capriccioso and a group of his own compositions, with a virtuosity that always amazes his Washington admirers.

The Dorothy Remington-William Webster Grand Opera Guild presented Bizet's Carmen at the Community Center on Dec. 9. All of the work was admirably done and well deserving of the praise it received from its many listeners. G. E.

KURT BAUM

has returned to New York following a season of opera at the Teatro Colon in Buenos Aires. The tenor has just taken out his first American citizenship papers.

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HILDA OHLIN

Hilda Ohlin in Recital at Town Hall on Jan. 21

Hilda Ohlin, soprano, will sing numbers of Handel, Brahms, Wolf, Strauss, modern French songs and, in her English group, give the first New York performances of songs by Otto Miessner and Alice de Cevee, at Town Hall on Jan. 21.

Miss Ohlin, under the management of Vera Bull Hull, recently sang in Bach's B minor Mass with the Mendelssohn Choir, under Dr. Ernest Lunt in Pittsburgh; in a Mendelssohn program with the Vassar College Choir, Dr. E. Harold Geer, directing; and was soloist in Messiah with the Cleveland Messiah Chorus, William E. Hughes conductor, the Akron Civic Chorus, under Mr. Hughes' direction; and the Swedish Choral Club of Chicago, under the baton of Harry T. Carlson.

Lucille Manners Opens Ball of New York Photographers

Lucille Manners, soprano, has been selected to officially open the Newspaper Photographers' Ball at the Hotel Astor, New York, Feb. 14, with the singing of the Star Spangled Banner.

Gladys Swarthout, Frank Chapman Vacation in Florida

Gladys Swarthout and Frank Chapman are having a brief vacation in Florida, at the Hillsboro Club in Pompono. On Jan. 20 Miss Swarthout resumes her concert tour in Indianapolis, returning to New York for her second Carmen performance at the Metropolitan Opera, Feb. 21.

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